MACHINE KNIT TODAY

TODAY'S TECHNIQUES, PATTERNS AND KNOW HOW FOR ALL MACHINES

EF 9 12
$5.05

JUNE 1993 £1.70

FREE

STITCH LIBRARY SUPPLEMENT — MOTIFS FOR ALL THE FAMILY AND ALL MACHINES

WIN

A HORN CABINET

COLOUR AND DESIGN WORKSHOP

NEW SERIES STARTS THIS MONTH

PLUS

MASTER CLASS FOR THE PPD • ADAPT-A-PATTERN GUERNSEYS AND SAILOR COLLARS • EASY SUMMER KNITTING • SLITS AND SLOTS • STEP BY STEP GUIDE TO WASTE KNITTING AND MUCH MORE ...

MACHINE KNITTING NEWS

9 770968 463001 06

Litharne PUBLISHING

KEEP YOUR KNITTING TIDY WITH THE HORN K4

COMPETITION

Win a K4 Knitting Machine Cabinet together with a drawer and a purpose-built chair.

The K4 knitting machine cabinet accommodates most of the popular makes of machine. Once in place, the machine can easily be raised to a comfortable work height. When the ribber is not in use, there is an easy tilt mechanism which converts your machine to a flat position. The machine is easily stored within the cabinet.

The cabinet itself has ample storage space, but the prize also includes a spacious drawer, which wheels easily underneath the cabinet, to store all your cones and attachments. Finally, to allow you to knit in comfort, the prize includes an ergonomic 1300 rotary chair, which is easily adjustable at the back and in height for maximum comfort. The chair is fitted with five castors for easy mobility.

Your prize will be delivered to your door and set up for you by one of Horn Furniture's friendly and helpful drivers.

HOW TO ENTER

Simply unscramble the words below to form a sentence connected with our competition prize. Write this sentence on a postcard or on the back of an empty, sealed-down envelope, together with your name and address. Post your entry to: Machine Knit Today/Horn Furniture Competition, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS, to arrive not later than Wednesday June 30 1993.

RULES

Entries must be submitted on a postcard or on the back of an empty sealed-down envelope. The judges will award the prize to the sender of the first correct entry drawn after the closing date. The prize must be accepted as offered.

Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today*, or Horn Furniture.

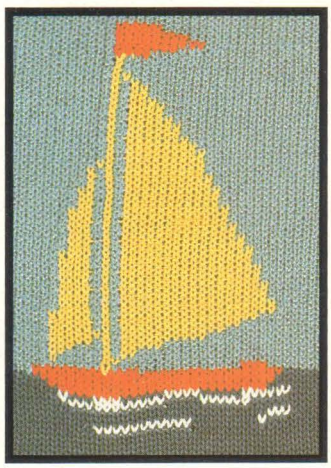
Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knit Today*.

PEKE TINGTINK DITY THIW A ONRH TINGTINK CHINAME ABENTIC

Contents

MACHINE KNIT TODAY

June 1993



EDITOR
Carol Chambers
61 Daffodil Court,
Ty-Canol, Cwmbran,
Gwent NP44 6JG.
Tel: 0633 871586

FASHION CO-ORDINATOR
Jackie Demuth

GRAPHIC DESIGNER
Richard Blunt

ARTIST
Dave Browning

PHOTOGRAPHY
Martin Palmer
Dave Singleton

PRODUCTION MANAGER
David Davis

PUBLISHER
Gerald J. Fox

ADVERTISEMENT MANAGER
Maggie Michaells

Machine Knit Today
is published monthly by
Litharne Ltd, PO Box 9
Stratford-upon-Avon
Warwickshire CV37 8RS
Advertisements: 081-807 1185
Administration/Accounts/
Subscriptions:
(0789) 720604
Fax: (0789) 720888

American Distributor
Margaret M. Brossart
Knitting Machine Centre
5442 Cannas Drive
Cincinnati, Ohio 45238, USA
Tel: (513) 922 7433

Canadian Distributor
Modern Sales Canada Inc
PO Box 67, #4-1865 Maclean
Avenue, Port Coquitlam
B.C. V3C 3V5 Canada
Tel: (604) 942 5939
Fax: (604) 942 5329

South African Distributor
Intermag
CNA Building, 12 Laub Street
New Centre, Johannesburg
Tel: (011) 493 3200
Other enquiries to:
Litharne S.A. (PTY) Ltd
PO Box 27212
Sunnyside, Pretoria 0132
Transvaal, South Africa
Tel: (012) 664 1087
Fax: (012) 664 1177

ISSN 0968-4638 (UK)
ISSN 1019-7508 (S.A.)

features

Focus on Europe
Malta's knitwear fashion scene described by Penny Wright-Thompson
4

Master Class
Betty Abbott puts some informality into designs on the PPD
6

Step by Step
a pictorial guide to waste knitting
10

Colour and Design Workshop
a new series from Linda Jackson starts this month
11

Cotton on to Cotton
Terry Mason with the low-down on this season's fibre
14

Fabrics and Furnishings
handtool delightful fabrics with Betty Barnden
18

Surface Decoration
Carole Baker with appliqués and trims to match your wardrobe
21

Slits and Slots
Wendy Damon shows easily produced exciting fabric ideas
22

Maxi-Motifs
the last of the Zodiac is painted
24

The Designer Look
Ruth Lee continues with exciting fabrics for men's wear
44

Punchcards with a Plus
'Down under' with Sylvia Howse and her koalas
52

The American Touch
Joyce Schneider answers more students' questions about using a ribber
59

Non-intarsia Intarsia
Irene Krieger uses the sewing machine to speed up Intarsia work
62

regulars

Competition
win a Horn cabinet and accessories
2

Editor's Letter
4

Adapt-a-Pattern
nautical looks for a boy and girl
28

Stitch Pattern Library
motifs for every occasion and *all* machines
31

Books, Bytes and Stitches
news on the latest books and designs from Val Slater
50

Machine Works
Peter Free answers readers' problems
54

patterns

Lady's Colour Block Cardigans
16

Man's Double-breasted Tuck Stitch Jacket
41

Lady's Tab Collared Summer Top
42

Lady's Fair Isle Trimmed Summer Sweater
48

Lady's Nautical Sweater
55

Lady's Nautical Motif Top for fine gauge machines
56

Lady's Intarsia-look Sweater with Embroidery written for Passap/Pfaff *and* Japanese machines
64

Machine Knit Today is published by Litharne Ltd, and printed by William Gibbons & Sons Ltd. Distributed by Comag, Tavistock Road, West Drayton, Middx (telephone West Drayton 444055). All information, prices and patterns in this issue of Machine Knit Today have been carefully checked but, whilst all the material has been written in good faith, the publisher and his staff are unable to accept any responsibilities whatsoever and by whosoever caused. Whilst all care is taken, no responsibility can be accepted for the safe return of manuscripts, designs, garments and photographs etc. Any rates etc, were correct at the time of going to press. Colour reproduction of garments is as accurate as printing will allow. This statement does not constitute any part of an offer or contract. All advertisements contained in this magazine have been accepted on the understanding that any description of goods, services etc are accurate and true. Whilst every effort is made to ensure that information given is correct and reliable, no responsibility can be accepted by the publisher nor any person in its employment nor any guarantee given in the case of any dispute or claim. Any goods or services supplied under any of the advertisements published are not the responsibility of Machine Knit Today. We will, however, investigate any complaints. No recommendation on the part of the publisher is to be implied. It is advisable to check prices at the time of ordering goods etc. All rights reserved. No part of this magazine may be reproduced or utilised in any form by any means, mechanical or electronic, including photocopying, recording, or by any storage and retrieval system, without the prior permission of the publisher. Litharne Ltd copyright © 1993.

EDITOR'S LETTER

I suspect that when the Studio see the amount we are trying to squeeze into this month's issue they will be telling me that this letter should only consist of 'hello' and 'goodbye'! In the hope that they will allow me 'my space' I'd best make haste to tell you what's in store.

I am happy to welcome a new contributor — Linda Jackson (probably better known to many of you as 'Artika Designs') who starts a fascinating 'Colour and Design Workshop' series. She sheds new light on light and shade in her first piece. It makes a change to look at how to use holes constructively but Wendy Damon's 'Slits and Slots' certainly presents them as a striking feature.

For beginners who think that perhaps we 'old hands' don't always understand their problems, I confess that seeing 'Step by Step to Waste Knitting' when I first started could have avoided the most dreadful muddle and contortions! I can't have been the only beginner in the world who didn't know that you were supposed to bend the waste knitting out of the way (could I?). If you need more advice about the ribber, Joyce Schneider continues to answer the most frequently asked questions in her many workshops and Peter Free answers some knitting problems. Many of this month's designs are also well suited to the new knitter; the colour block cardigans are in stocking stitch; the anchor top is a good project if you have never tried a single motif before and two of our Fair Isle sweaters only have Fair Isle as a border — so they are equally quick and easy to knit.

If you like the look of Intarsia but don't have a suitable carriage, or the patience, then check out Irene Krieger's 'Non-Intarsia Intarsia' and the way she knitted the 'Anchors Away' design — these could be just the ideas you've been waiting for.

The last three signs of the zodiac bring our 'Maxi-Motifs' series to an end (for a little while), with more Jacquard tips for Singer knitters and painting knitwear suggestions for all. Motifs are, however, the main theme in this month's stitch library. From dolphins to transport, there should be something here to suit all the family and all machines. 'Punchcards with a Plus' travels 'down under' to everyone's favourite cuddly creature — the koala bear. We have also used a motif to decorate one of the Adapt-a-Pattern designs, converting a simple drop shoulder sweater into a 'guernsey' look or adding a sailor collar for a high fashion look. We have knitted these in children's sizes, but give suggestions and the basis of working so that you could use the same ideas on adult's garments.

There are some great ideas for the 'simple square' from Betty Barnden with an unusual sample and a super cushion. Ruth Lee's 'Designer Look' continues with many more examples of interesting edges, stitch combinations and finishes plus the correct views of last month's samples which 'slipped' during printing. 'Masterclass' from Betty Abbott features more exciting design ideas using the PPD. If you like the look of the more expensive appliqué motifs, then Carole Baker encourages you to make your own and illustrates the simple stages required.

Whether you are holidaying at home or abroad, you can put your feet up and survey the European knitwear scene with Penny Wright-Thompson's knitting travelogue (or should that be travelling knitalogue?)

All-in-all we hope you will agree we have a bumper selection of ideas, techniques and patterns this month!

FOCUS

ON EUROPE

The Maltese Experience — at the Crossroads of Fashion. Survey the European knitwear scene from the comfort of your armchair or deckchair with Penny Wright-Thompson

Pavement frontage is ideal for customers to view the goods

This retailer is even modelling one of the designs

The Maltese islands have a very strategic position both geographically and culturally. They lie at a Mediterranean crossroads between southern Europe and North Africa and between eastern cultural influences and the west. They are also visited by tourists from most of the European countries, and their own culture has some decidedly eastern ethnic influences. Because of this rather unique set of circumstances Malta's textile industry has a definite influence on the fashion trends in western Europe, with the introduction of subtle eastern elements into the designs.

ELABORATE AND 'PROPER'

Elaborate knitwear is *the* fashion statement on these islands. All of the local population sports elaborately patterned garments, suits and coats are not so evident this far south — the life style is quiet and rather informal, but very *proper*. The island population is very religious — even the buses have shrines on them, although having experienced their road system and driving techniques it is not surprising, you need all the divine assistance you can get! Good knitwear is an indication of social wellbeing, and the locals are very sociable — evening promenading in towns like Sliema and Valletta is common, and the fashion scene is very obvious. Men sport smart Intarsia sweaters and cardigans — muted colours of rusts, greens, browns or purples and blues. Red is not an evident colour, in fact was rather conspicuous by its absence. The ladies favour loosely knitted ruched style cardigans on yokes in two colours, for example, blues and mauves, pinks and purples. Self colours are also more the choice of the Maltese ladies, although the young set, both male and female, go for bold, bright designs. Diamonds, fleurs de lys and simplistic flowers and birds are current favourites. Appliqué overlays are also well evident, with suede being a favourite inset. Scroll designs are popular on lacy backgrounds. The fact that knitwear is such a prominent influence on fashion here is evident by the fact that all the Maltese men wear sweaters or jerseys or cardigans as they go about their daily work — a sight hardly seen in northern Europe or Britain. Of course the climate here also influences what is worn. It is warm here in winter and very hot in summer. However, it must be said that the many British visitors who come here do take away garments for their men, so our younger generation particularly, may be influenced in the next few seasons by the fashion trends that are growing here.

SHAPES, COLOURS AND YARNS

It is obvious that the designs do have some Arabic influences, the colour

Shop frontages have knitwear on every square inch of space

blending particularly has an eastern 'feel' to it. Mohair is a popular yarn that is much in evidence, both in ladies' cardigans and jackets and sweaters for the younger men. The new colour combination this season for men is two shades of grey blended with a heather pink, in fine knit round neck sweaters with bold diamond designs or abstract shapes. Most of the knitwear for men has colour co-ordinated silk or cotton shirts to match. 'Just above the knee' jumpers are also very much to the fore on the jet setting young women, worn with skin tight black leggings. Bold colours and large cable patterns are dominant. It must be said that Aran cable garments are so abundant here that anyone who did not know the designs originated in Scotland would think they were Maltese originals, although the yarn quality is inferior to the true Aran wools. However, Malta also has a big fishing industry, so perhaps they have some original claim to Aran style as a means of identification for their fishermen too.

CLIMATE AND CASH

The climate in Malta is mild and pleasant during the winter months, (above 10-15°C/50-60°F), and very hot and dry in summer (reaching 90°F). Whereas to British visitors the winter months are like our late spring, suitable for walking out in thin cardigans, it is amusing to see the locals feeling the cold and muffled up in thick sweaters. The fashion scene here is a good indicator of what will spread into southern Europe over the season and further north to Britain, France and Germany. During the Maltese winter our spring fashions are evident, and in the summer months cotton lacy styles dominate. Sleeveless tops and buttonless jackets are popular and Malta is renowned for its lace crochet garments. Everything here is reasonable whatever your budget. Lower budgets will find real bargains and those seeking the more exclusive, high profile designs will not be disappointed either. The Maltese, however, do not depend purely on their own design skills. There is some importing evident, with expensive lines from Greece and Britain in the top boutiques and less expensive lines from Italy and the USA, but in the main the Maltese support their own industries, which have very active export arrangements into Britain.

THE MEN'S WEAR SCENE

Men's fashions divide very clearly into two age bands — the young and the mature. The older man's styles favour zip fronts and collars, more of a jerkin style, whereas the younger men are sporting 'V' neck cardigans with button fronts and dropped shoulder lines on the sleeves. However, both ages can be seen in the sleek fine knit sweaters with ethnically influenced Intarsia patterning and the abstract patterns of geometric influence in the fashion shades of dark grey, slate grey and heather pink. Multi-coloured designs are everywhere, the only self colour men's sweaters are of Aran patterning and use heavier yarns in darker shades of neutral.

CROCHET STYLE

Crochet jackets, coats and cardigans are also very popular for women, with heavy yarn styles for cooler months and lightweight cotton designs for the height of summer. These garments are produced locally and have universal appeal due to their simple, classic styles, yet positive fashion statement. They suit all shapes and sizes and complement anything — whether winter skirts and blouses or lightweight dresses or swim wear. Crochet evening wear is another selling point — mohair and lurex threaded with yarns to add a shimmer to an evening gown, locals and visitors alike can be seen in restaurants modelling these styles in pleasant and leisurely surroundings.

FASHION AND ARCHITECTURE

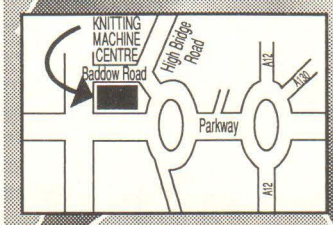
Malta is a beautiful island for the fashion conscious. You can see exciting ranges of styles on every street corner, with local people wearing them, like models of all types, against the many architectural gems that its buildings provide. So, to be in the lead of fashion trends, visit these islands and see exactly what they have to offer in creative atmosphere and ethnic designs and bring a Maltese air to your wardrobe or next season's range.

COME TO THE CHELMSFORD SUPERSTORE AND SEE EVERYTHING

- Colourful Collection of Cones
- Marvellous Market of Machines
- Ample Accumulation of Accessories
- Prolific Presentation of Patterns
- Top Rate Teaching by Tutors

YOU AIN'T SEEN NOTHIN' YET

- Customer Satisfaction Guaranteed.
- Never Knowingly Undersold.
- KNITTING CLUBS WELCOME •

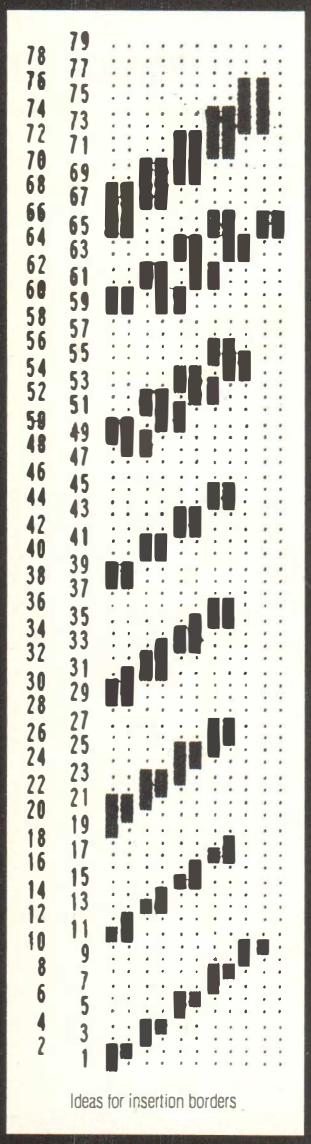


MODERN KNITS
Rear of 12/14 Baddow Road, Chelmsford.
Telephone (0245) 269756
PROBABLY THE LARGEST KNITTING MACHINE CENTRE IN THE SOUTH

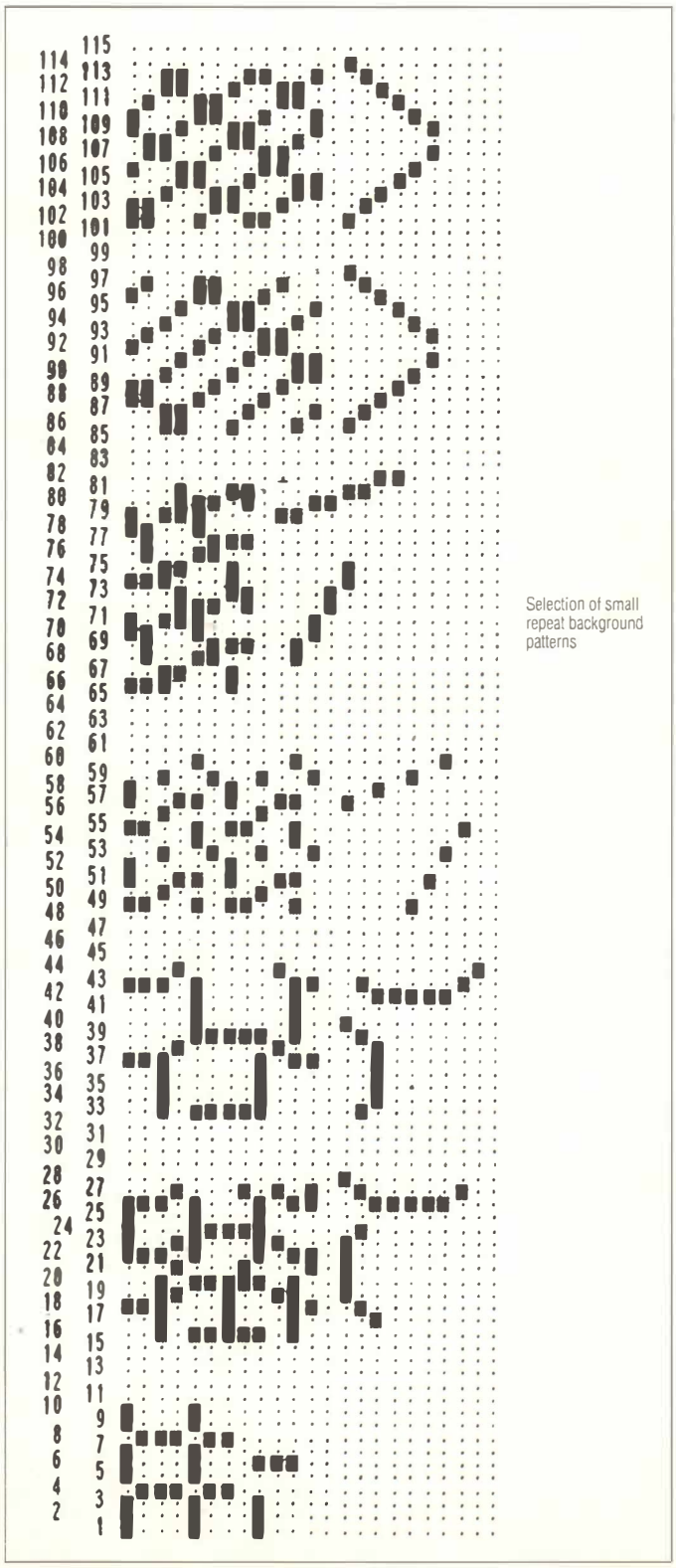
Betty Abbott makes light work of fabulous yoke ideas, pattern planning with the PPD

MASTER CLASS

My last article dealt in detail with the process of designing Fair Isle sweaters with yoke insertions. The key to this is the methods of erasing non-rectangular shapes using custom made design resource grids in conjunction with Help Menu 8, Variations:Negative function. This system makes designing customised sweaters a very simple matter indeed. With a file on hand of knitted swatches of short float background Fair Isles and photographs, printouts or knitted swatches of an assortment of yokes you have the ingredients for attractive, individual sweaters to offer your clients.



Ideas for insertion borders



Selection of small repeat background patterns

Design emphasis on the yoke suits a straightforward dropped shoulder basic shape and is all that is needed for a smart and comfortable leisure sweater, tunic or sweater dress.

There are three choice to make: yoke border, yoke insertion and background Fair Isle.

YOKE BORDERS

There is a lot of mileage to be had from the easily managed one stitch one row progression for which the yoke erase tool (last month's pattern 906) was designed, but a single diagonal line has little impact. Here are some to try:

(i) Single diagonal line with every second diagonal square drawn on either side.

(ii) Single diagonal line with a lifted diagonal (Help 7) used double width and double length (Help 8) above and/or below the single diagonal.

(iii) Diagonal line lifted and used with double width and length.

(iv) Diagonal line, double width and length, then move the cursor right downward one row for a second line.

(v) Diagonal line, double width and length, then move the cursor three right horizontal for a second line.

(vi) Ricrac: Diagonal line double width and length, then move the cursor one or two right horizontal for a second line.

YOKE INSERTION

You will quickly sort out a method which suits you. Many of the punch-card and electronic collections advertised in this magazine are brimming with suitable motifs or you could go back to a *Stitchworld* pattern such as number 20 which is a 28 stitch/row square. Erase the upper left corner 4 stitches by 7 rows and lower right corner 7 stitches by 4 rows. Lift the trimmed diamond, run the cursor on the diagonal to the centre point (15, 15) Step 1, cursor 29,29 Step 1. Tidy up the incomplete squares on the upper and lower edges and you are left with an attractive repeating diagonal 14 stitches by 33 rows.

FREE FORM

There is no need for the design to be

geometric. Make a free hand drawing on a mylar sheet keeping the outline clear and uncluttered. If using a 950i read it through the machine and bring up on screen to edit, otherwise key in by cursor at the bottom of a 60 stitch by 150 row grid. In an empty area run a single line on the diagonal* then lift the motif and position above the diagonal. Move the cursor on the same diagonal until the position of the second motif is set. Run a second single diagonal line* above the motifs to set the depth of the yoke insertion. Use the cursor to fill in the background within the diagonals and between the two motifs. To test, lift one complete pattern, position, Step 1. Run the cursor on the diagonal the width of the pattern, Step 1.

Tip: establish the centre of the main motif and lift the pattern from one centre file up to and including the second centre file. The second and subsequent repeats are overlaid over the last file of the previous pattern. This makes a mismatch very easy to spot. To complete editing the pattern erase the outlines * and *.

BACKGROUND PATTERNS

Two requirements here: short floats for hard wear and a subtle pattern which complements the yoke without drawing attention away from it. Some of the ones I find most useful are based on very simple line or 'dot' fillers. You will possibly have your own method, mine is this:

Begin with a grid 24 x 24. Draw in the vertical pattern. Lift this, with no more than 8 stitches (I usually begin by lifting a square, e.g. 6 row pattern, 6 stitch lift), Help 8, Horizontal and Vertical Spread set, fill the grid. Help 8, Rotation, ** move the cursor round using Step to try different effects until you settle on a result.

Tip: Use Step 3 Reduction to get a better idea of how the pattern will look over a large area. When the pattern is decided upon use Help 10, 1 to reduce the pattern to one or two repeats.

I am using Cartridge III. Using Cartridge II which does not have the Rotation option on Help Menu 8, at this point go to Help 10, 2 increase grid size to 24 x 36. Turn the original pattern to horizontal and draw in one in the empty grid space. Lift this as before — i.e. 6 x 6 — and continue as above from **.

Each basic line will yield a number of agreeable patterns and so long as the stitches lifted do not exceed 8 there will be no problem with unacceptably long floats.

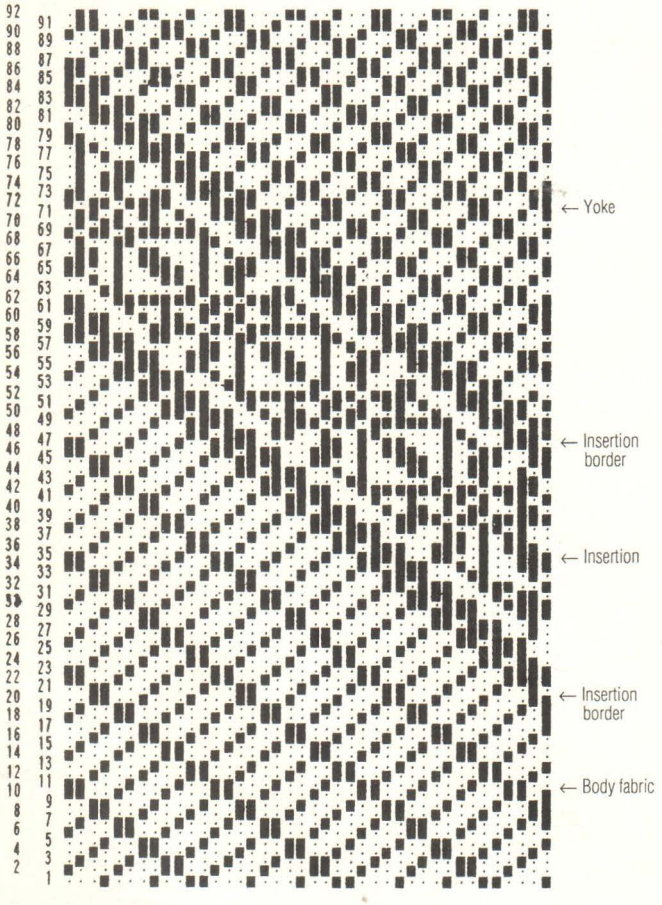
PREPARING THE BACKGROUND FOR YOKE INSERTION

Last month the 'yoke erase tool' was made to fit exactly the depth of the star yoke insertion. Now make it to the size of the smallest insertion in your collection, e.g. say one that is 30 rows deep. When both lower right and upper left areas are blocked out on the diagonal with a 30 row band in between, lift the whole grid, Help 8 Substitution and Negative. Cursor 1,1 Step 1. Grid is clear except for a solid 30 row deep diagonal band.

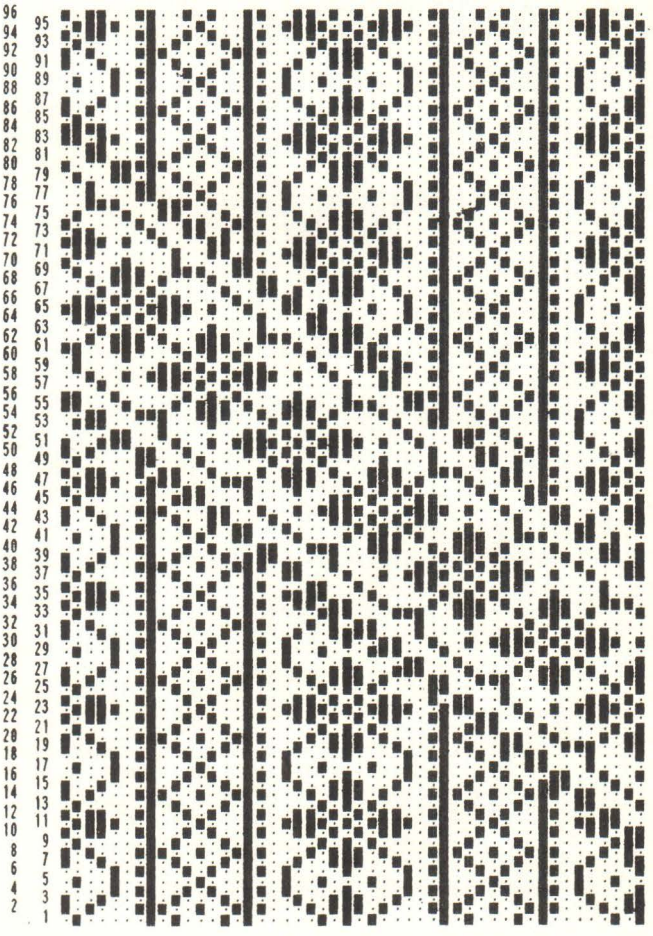
When you are ready to clear any background for yoke insertion:

1. Establish the depth required to be cleared, i.e. yoke depth plus two borders. From this number subtract 30 (a).
2. Create new pattern to depth of garment body x 100 stitches.
3. Set background Fair Isle in Negative, Horizontal and Vertical spread.
4. Position cursor at lower point of yoke. Pick up Yoke Erase Tool, Step, 1. Move cursor upwards the result from (a) Step, 1.
5. Lift the whole grid, Help 8, Negative, Substitution. Cursor 1,1 Step,1. Background is in place with yoke erased ready for insertion.
6. Insert yoke and borders.

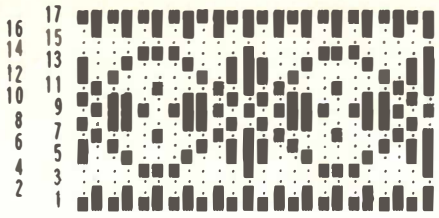
It is better to err on too narrow



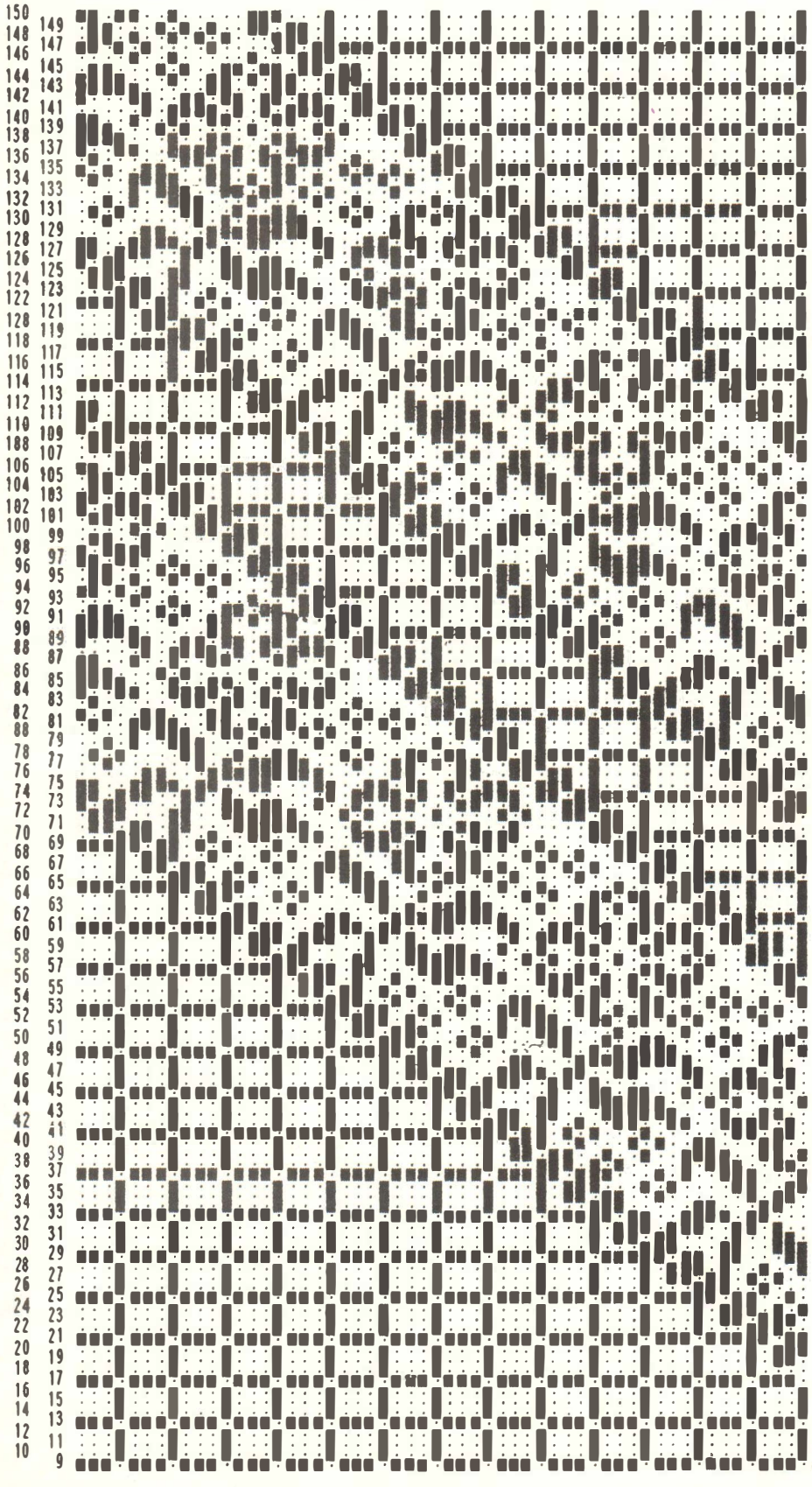
Section of superimposed yoke on body fabric



Background and yoke pattern can be the same with a variation on the theme for the insertion. Note the plain rows 'spacing off' the insertion



A horizontal portion of pattern can be used on welts and cuffs



Section of the 'free form' inserted yoke on small flat background

rather than too wide an erasure for it is tedious and not always easy to accurately replace erased background. Go back to Step 4 to clear more yoke space and continue from there.

Some backgrounds are inclined to bleed into the border so that a clearance of one or two squares between background and border is an improvement, i.e. 4 rows overall added to yoke depth.

CARRYING THE YOKE FURTHER

I prefer the yoke to be positioned so there are sufficient rows for the pattern to move out over the sides of the body and the front neck is well clear of the pattern. Which leads to positioning pattern on sleeves. You will see from the photograph on page 9 that each yoke has continued off the body and has been matched in the sleeve top. It is one of those details which separates a quality garment from the rest and the good news is that it couldn't be easier to achieve.

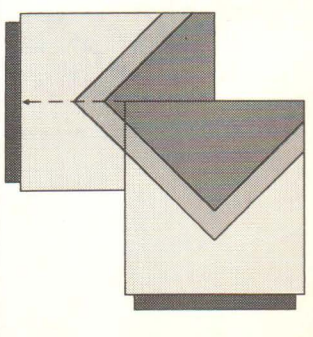
SLEEVES

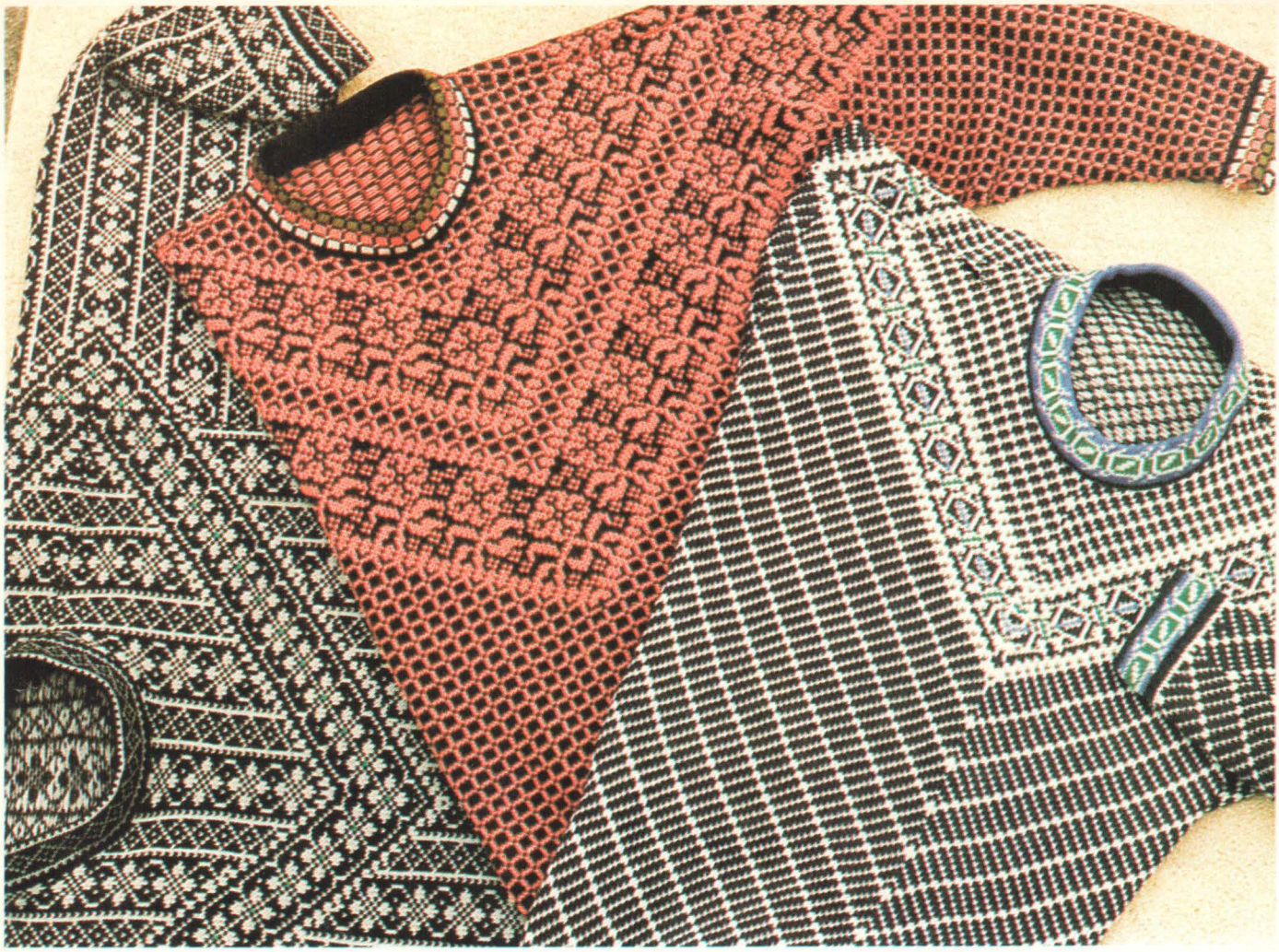
Knit the body pieces first and prepare for seaming i.e. steam or press. Establish the sleeve length.

Hint: The excessively long length of sleeves in dropped shouldered sweaters is a common design fault. Take the measurement from wrist to centre back to wrist and halve it (b). Measure the width of the knitted body piece. Subtract this from (b) and the result is the total length of sleeve. Subtract the depth of cuff and the remainder is the length to be knitted in Fair Isle, Use the tension reading to convert this to the number of rows (*e.g. 150).

On a pressing board (or bed) place one body piece as the back. Use the second piece as a dummy sleeve and place it at right angles matching its centre to the back shoulder seam. Move the body over the sleeve until the yoke pattern flows across. Place a marker there. Establish which is that row (e.g. 90). This is easily done on the TV screen. Subtract this number from * (e.g. 60). To get an exactly matching sleeve knit 60 rows in background pattern then knit through body to row 90 and cast off.

Method of matching yoke insertion at sleeve





Proft KNITTING
WHOLESALE CASH & CARRY
Trade only

SPECTRUM Coney
Argyll
DUET
Bramwell
DUET Colour Matched Buttons

5 MIN From Junction 1 M5 and Junction 3 M63

FOCUS KNITTING
4 Elm Court, Sandwell Business Park
Smethwick, Birmingham. B66 1RB
Tel/Fax: 021-552 2424/5035

12 Bridgewater Centre
Robson Ave., off Taylor Road
Trafford Pk., Manchester. M17 1TE
Tel/Fax: 061-747 4577

OPENING HOURS:
Sun: 10.00am - 1.00pm
Mon: 9.00am - 5.00pm
Tue: 9.00am - 5.00pm
Wed: 9.00am - 7.00pm
Thur: 9.00am - 7.00pm
Fri: 9.00am - 4.00pm
Saturday: Closed

TOYOTA BROTHER

Access Visa

BUYING A KNITTING MACHINE?
DAVID IS ALWAYS ON THE BALL
OPEN 7 DAYS A WEEK
Drummond Wools of Edinburgh
are hooked on giving you the best deal in the UK
Telephone David on
031-313 1002
• FREE delivery anywhere in the UK •

Access Visa

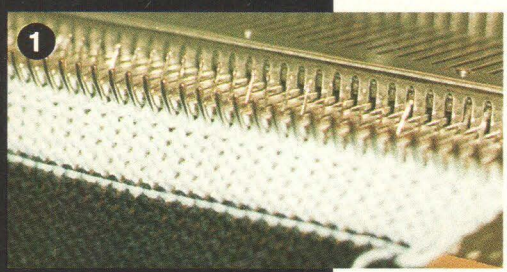
Drummond Wools
79/81 Haymarket Terrace, Edinburgh EH12 5HD
Tel: 031-313 1002
Fax: 031-313 1004

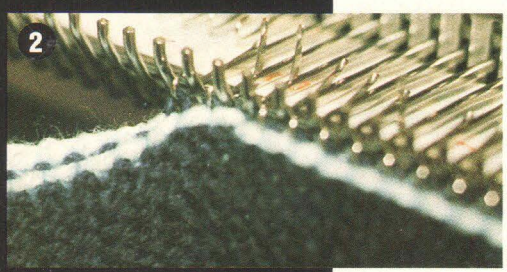
KNITMASTER PASSAP SILVER REED

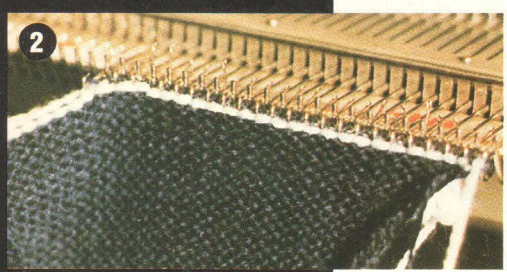
Waste knitting is far from a waste of time — it is an invaluable technique which can be used in a variety of situations

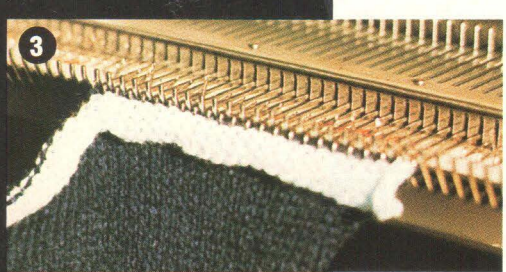
Step by Step

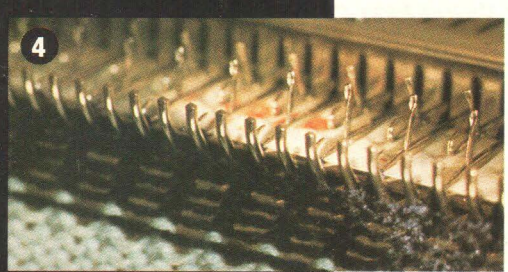
GUIDE TO WASTE KNITTING

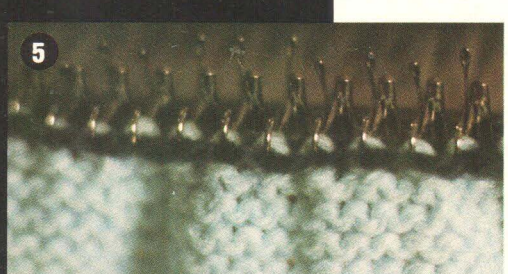


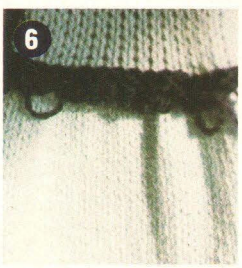


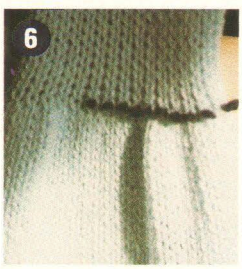


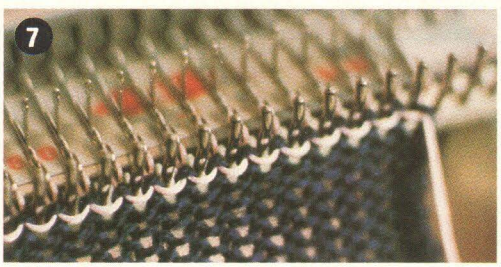


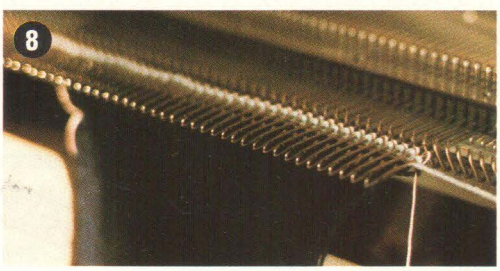


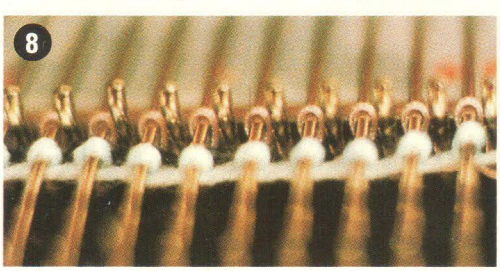












Step 1. ALWAYS use a good contrast in colour, preferably of the same thickness for the waste yarn and knit at least six rows (more waste = less curl making work simpler to pick up from).

Step 2. To pick up with wrong side facing, bend waste knitting AWAY from you. Pick up loops from the last row knitted in main colour.

Step 3. To pick up with right side facing, bend waste knitting towards you.

Step 4. Reducing stitches (decreasing across the row), transfer stitches then keeping empty needles in non-working position, knit a few rows waste yarn.

Step 5. Pick up as usual, stitches will be decreased 'instantly'.

Step 6. You can leave the waste yarn in place until the piece is finished, then gently pull it out.

Step 7. For fancy edgings, and many other purposes, start with waste yarn, then knit one row with nylon cord (this makes it easier to remove later). Choose a contrast colour of nylon cord (they are available in a range of colours) or replace cord with a strand of slippy knitting yarn.

Step 8. Use main yarn and cast on by hand (we show 'e' wrap) OVER the nylon cord.

Step 9. Many lace patterns give scalloped edgings due to the movement of transferred stitches. They are easier to work with a good band of waste knitting (on which a comb and weights can be hung). Leave the waste knitting in place during steaming or pressing.

Step 10. When nylon cord is pulled, waste yarn is released and the scallop edge is set beautifully.

COLOUR AND DESIGN WORKSHOP

Linda Jackson (better known perhaps as 'Artika Designs') with valuable guidance on some basics of colour considerations in Fair Isle knitting

HOPE FOR THE DESPAIRING KNITTER!

It is interesting how many people comment despairingly that the trouble is that they just can't seem to put colours together and make them look good. On the other hand, the same people usually know instinctively when colour combinations they see are effective and when they are not. Without realising it they have come up against one of the most challenging and at times intensely frustrating aspects of colour (and design too for that matter) which is that our perception of colour depends crucially on the context it appears in. A colour which might, for instance, appear to be a deep rich colour in one context, looks a bit washed out and faded in another. In other words there are no hard and fast rules for success in colour combining and a measure of experimenting is nearly always called for to achieve a fabric you are really happy with. The despairing knitter with supposedly 'no sense of colour' is probably just someone who has given up and accepted defeat after the first few unsuccessful experiments with colour combining.

FAMILIARITY CAN BREED CONFIDENCE

A certain amount of experimentation and a certain number of 'wrong' or 'not quite right' creations are part of the creative process as every designer will tell you. Of course, very few knitters have free time in abundance to experiment and design in. But even if you only want to be able to vary the colours in a pattern you have chosen, and certainly if you regularly design your own fabrics, familiarity with the way colour and patterning works in knitted fabric and garments will be enormously helpful. It can point you in the right direction in the design process and cut down dramatically on the number of 'failures' you have to work through!

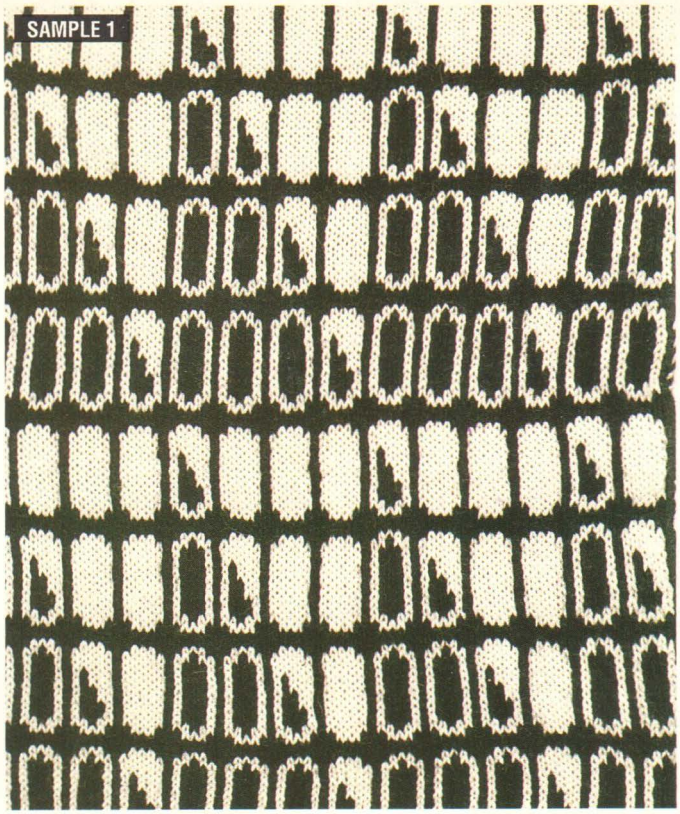
DARK AND LIGHT

An important aspect of our perception of shapes in textiles etc. which is too often overlooked, is the dark/light dimension. To experience this at first hand, scrunch up your eyes until you can barely see, then look around you and observe what shapes you can still discern. You will notice that pale shapes stand out from darker ones and that there is a fairly definite line between what you see as light and what dark. Notice also that when you examine the colours with your eyes fully open a seemingly pale object may be just as near in colour to one which you saw as dark as it is to one you saw as pale.

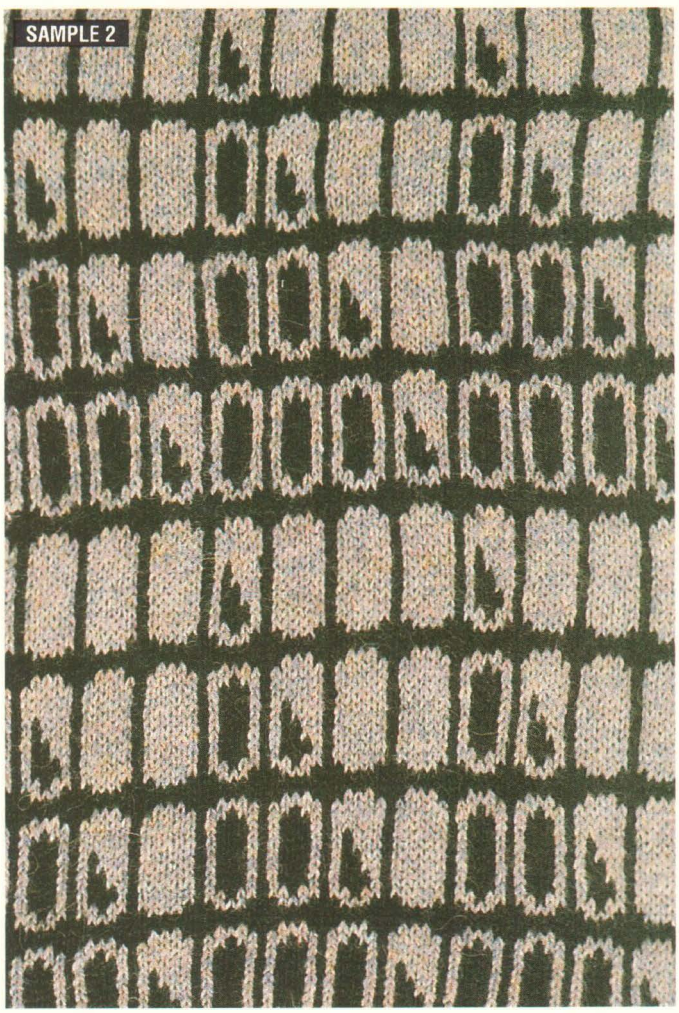
DARK AND LIGHT WITH COLOURS AND SHAPES

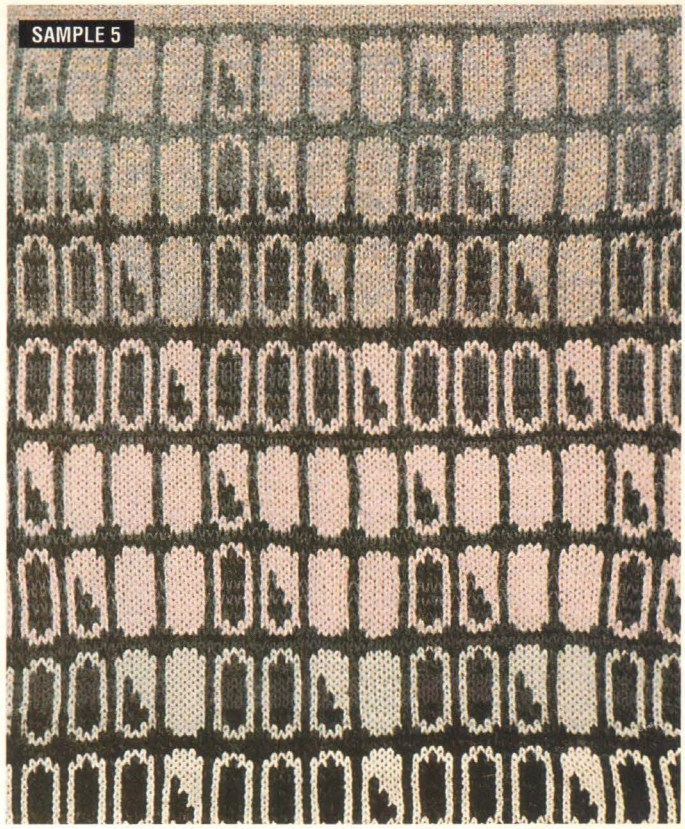
What often surprises people about the dark/light dimension is that it can often play a more important role in the finished appearance of a fabric than the actual colours involved (which I will call 'hues' to distinguish between the two aspects of colour). Most people would probably regard hue as a basic category, with dark/light as a secondary classification, and indeed this is reflected in the colour terms we use; we use the terms 'red', 'blue', 'green' etc. as a basic way of describing colours adding the terms 'light' and 'dark' if

SAMPLE 1



SAMPLE 2

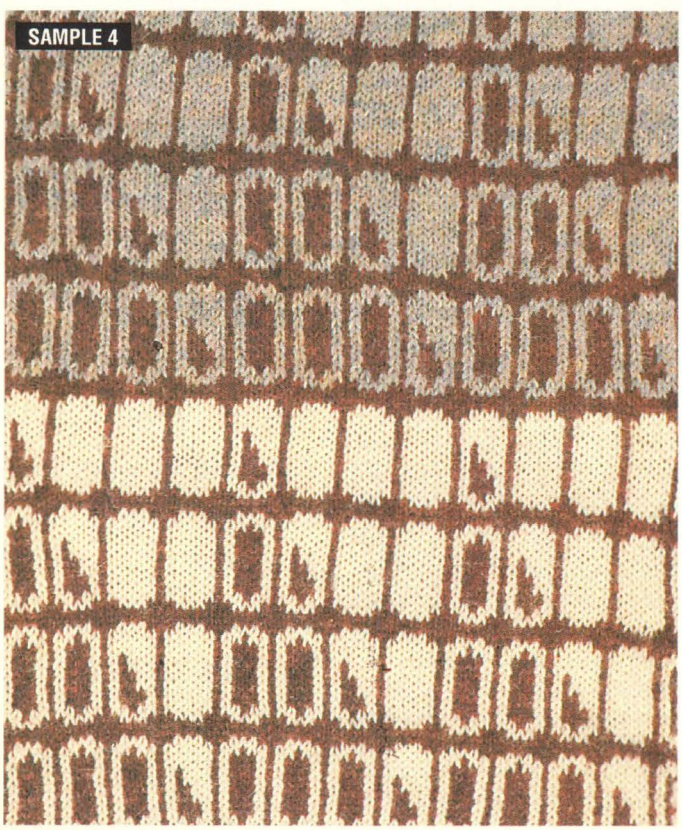




further information is needed, but not the other way round. The eye, on the other hand seems to do the exact opposite. When two contrasting yarns are used to create a stitch pattern (fabric) design, the more of a dark/light distinction there is between the two, the less you will notice the actual hue of the individual yarns until you see them up very closely where context is not so important.

In Sample 1 for example, I have used a very dark purple with white. It is very difficult to determine the exact colour of the darker yarn, even looking at the swatch at quite close quarters, and in a knitted garment this fabric would probably appear to be black and white. In Samples 2 and 3 however, the background hues are slightly darker, which softens the contrast so that the purple is easier to make out. On the other hand, the bold triangles of the stitch pattern design are more prominent in Sample 1 where the dark/light contrast is stronger.

In Sample 4, I have used a lighter shade of purple than in Samples 1-3 so that the dark/light contrasts are less strong and the overall impression of purple is greater as a result. If you look at the top and bottom sections of the swatch separately you might see the purple as slightly darker in the bottom section than in the top section. In fact, the same yarn is used in both sections, but the dark/light contrast in the bottom section is stronger, so the purple appears darker whereas in the top section the contrast is less and the purple appears lighter, even slightly washed out.



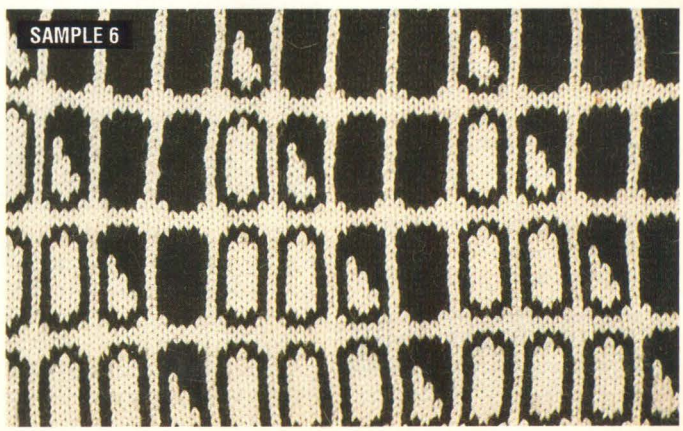
THE INTERACTION CONCLUSIONS

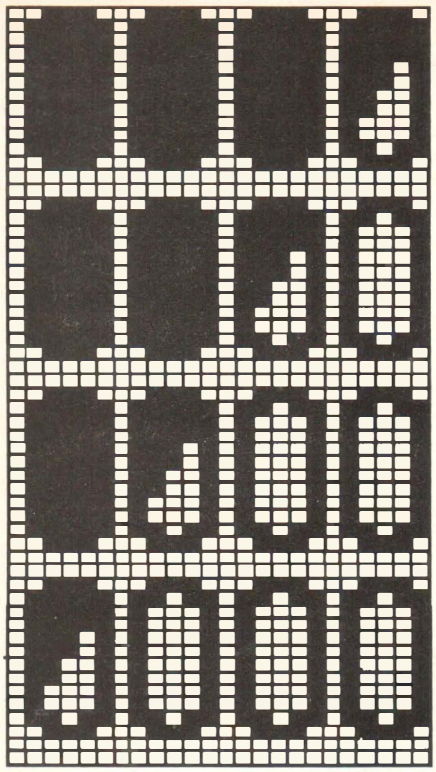
To sum up then, there is an important interaction between the dark/light dimension, colours and shapes at work in textile designs. Assuming a fabric design includes a fairly bold shape like the one featured here, the dark/light contrast brings out shape and makes colours less important, whereas the opposite softens the colours and brings them out. Sample 5 starts off at the bottom with a very strong contrast and ends up at the top with a much softer one, so that you can compare the different effects. This means, for instance, that if you wanted to create a fabric with a tapestry-like feel where the colours are subtle, and the shapes soft, you would avoid using very strong dark/light contrast. On the other hand, for a design such as a pictorial motif where the effect of the design is to emphasise a certain shape, for example, an animal or sportsman and where colour is of secondary importance, you would want to maintain a fairly strong dark/light contrast.

A PRACTICAL EXPERIMENT

One last important factor to consider when picking out shapes on a background is that the eye tends to focus strongly on a solid shape when that shape is dark and when it is next to a pale shape or shapes. This has the effect of making you see the dark shape(s) as foreground and the paler one(s) as background.

Just try this experiment. How would you describe the shapes in Figures 1 and 2? The chances are you





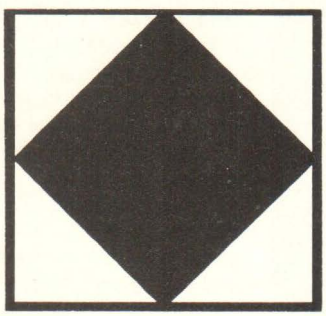


FIGURE 1

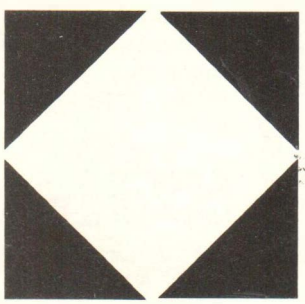
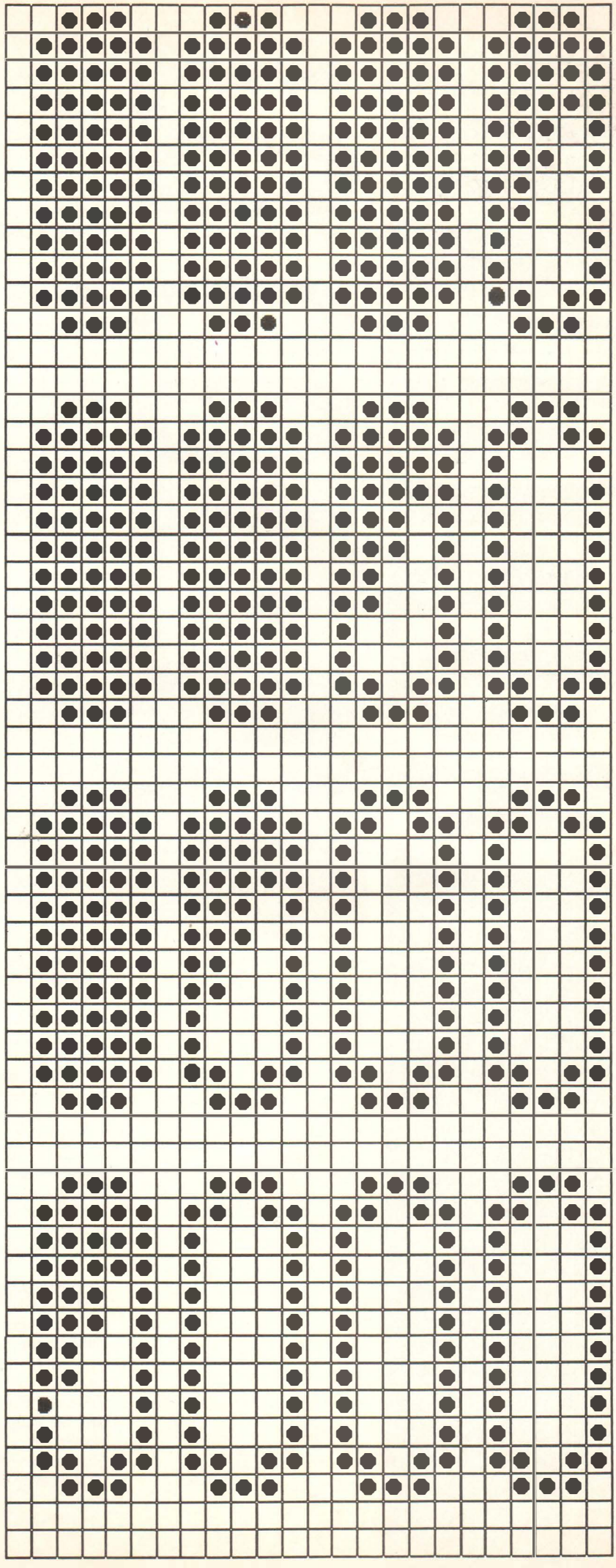


FIGURE 2

would be more likely to describe 1 as a black diamond and 2 as four black triangles, rather than the opposite way round (that is, you would be less likely to say 1 was four white triangles and that 2 was a white diamond.) Of course, this is not a hard and fast rule, but in general dark shapes tend to be perceived more readily than pale when seen together. This has consequences for knitters. It often means that when you see a solid dark shape or shapes next to or surrounded by pale ones your eye interprets what you see very readily as a dark shape on a pale background. This is what your eye expects and as a result the design appears clear and uncomplicated. When the same shape is light surrounded by dark, the design appears more complex. Compare Sample 6 with Sample 1. Both are the same design but with the dark and light inverted. The eye easily interprets Sample 6 as a series of oval shapes on a pale background, and the design appears less complex than Sample 1 where the oval shapes are pale on a dark background.

These aspects of the interaction of the dark/light distinction with hue and shapes in fabric design have important consequences for exploiting different types of fabric design in knitted fabrics, as I will show next time.



COTTON ON TO COTTON

Take a closer look at cotton with Terry Mason

In my previous article, I tried to give you some idea of the differences between the various yarns which we use with regard to their aesthetic and physical properties. I suppose wool has always been a favourite with the knitter, but it has some limitations particularly with regard to price, and acrylics have come to be the general purpose yarn used today but we want something different now and then. Well, why not have a look at cotton?

UNIVERSAL USAGE

Probably, even in these days of synthetics, more cotton is used in textiles than all the other textile fibres together, so it must have something going for it! It is a fairly cheap source of fibre for spinning into yarns as the fibres do not need much in the way of cleaning before spinning. Not like wool, which requires a great deal of cleaning, although the process does produce an important ingredient in special beauty creams — Lanolin. Cotton withstands severe washing processes without losing its character, can be dyed in many shades and take wonderful printed designs. Does it have a defect? Well, it does have rather poor resilience and crease recovery in woven structures. This is overcome by blending with Polyester which imparts good crease resistance, improves the rate of drying and then requires little ironing, so giving a true 'Easy Care Fabric'.

KNITTED COTTON

Quite apart from cotton being used in weaving, it has a long history of use in knitted form, especially for gloves, hosiery, underwear and sportswear. The two latter mostly using a special knitted structure called 'Interlock', or, if you would like to know some fancy names, there is 'Double Pique', 'Milano Rib' or 'Ponti-di-Roma'. These fabrics are knitted on quite fine gauge machines using combed cotton yarns with a fairly soft twist. As a raw fibre cotton has little lustre, but this is dramatically improved by the process of 'mercerising' which involves immersing the yarns in cold, strong caustic soda whilst they are being held under tension. This causes the fibres to become swollen and gives us those bright, silky look yarns used in crochet and embroidery.

FIBRE LENGTH PROPERTIES

In the same way as wool coming from sheep having different fibre lengths, so fibres coming from plants also have different 'growth' and lengths. The longer fibres are separated by a process called combing. Some woollen fibres may be over five inches long, but the best cotton fibres are only about one and a half inches in length, which means that they must be well twisted to give a strong yarn. Like all growing plants, fully grown and immature parts exist together. In cotton these immature fibres do not spin well and form small hard 'neps' which do not take up dyestuffs well — so giving a flecked appearance to fabrics if they are present in too great a number.

IS COTTON SOFT?

The answer is generally 'yes' and this comes from the shape of the individual fibres. These are 'bean shaped' and are 'twisted' — or, as the textile technologist says 'convoluted' — which means that the point of contact with the skin is minimal. This is more noticeable in the more traditional uses and will be discussed further on — as the process of higher twist to produce acceptable machine knitting yarns can reduce this.

IS COTTON COOL?

Again, the answer is 'yes' and the reason is very interesting. All our lives we keep our body temperature within very close limits. We obtain our warmth and energy from our food and then cool ourselves when we perspire as the moisture evaporates. Synthetic fibres do not absorb that moisture so can make us feel uncomfortable. Wool can absorb a great deal of moisture, but when it does so, it generates heat! This is why, if you go out in the rain wearing a woollen coat you feel warmer, and no doubt the sheep in the field is grateful for this property! Cotton, on the other hand, absorbs much less and is very permeable. This property allows moisture to pass through the clothing in order to evaporate and keep us cool.

CAN COTTON BE DYED EASILY?

The answer is again 'yes' but we must have some reservations as we are not only interested in colour but such things as 'Wash, Light, Rubbing and Perspiration Fastness', as well as other factors.

Wool fabrics can be dyed in a tremendous range of shades which can be described as 'fast' because the dyestuff can form a chemical connection to the fibre. There is also a traditional practice of washing wool very, very carefully — this is not the case with cotton! Fastness on cotton, such as is required for towels, overalls, shirts etc. is achieved by actually making the final colour within the fibres or by first applying a 'mordant'. (Those of you who do your own dyeing know all about this!) Unfortunately, most dyestuffs on cotton are called direct dyes which are applied by placing the fabric or fibres in hot water to swell the fibres and then adding salt which forces the dye into the fibres. Naturally, what goes in easily often comes out

easily so wet fastness is limited. Nevertheless these are widely used as they are cheap to buy and apply and are available in a very wide range of shades. Another interesting point about the wet fastness of these dyestuffs, is fastness to bleeding. They might be all right whilst washing in cool water but if left in wet contact with other cotton fabric, that fabric will be stained — an important point if one has undyed facings on colour garments. It is also very essential that sewing threads have good fastness.

Light fastness should be better than the wet fastness and if one sees the warning 'do not dry in direct sunlight', I would not bother with the item. A simple way to test wet fastness is to take a small amount and wrap it in very wet, white cotton fabric and leave it for a time under a weight (your iron will do), then look to see if there is much staining.

IS COTTON SUITABLE FOR DOMESTIC MACHINE KNITTING?

The answer is again 'yes' but with reservations. For some time, cotton yarns have been available to knitters, but these have been on the thin side. As I explained in my previous article, a machine gauge must have a particular yarn thickness. When cotton is spun into thicker yarns they tend to be stiff and so give an unattractive stitch evenness. More important, however, is that the resultant fabric may have a real firmness or hardness. these do not look as attractive in stocking stitch or in Fair Isle designs, but can look better in rib, tuck stitch or transfer lace. Knowing this, the yarn spinners are introducing a blend of cotton with acrylic fibres which I have found fairly attractive in rib structures or full purl type designs — such as patterns worked using the garter carriage. This style of yarn is being offered at a reasonable price, but the difference in lustre between the cotton and acrylic component may not be to everyone's liking.

STRANDING

What I have found to be very nice is combed cotton, which to preserve the softness, is available in fine yarns. Two ends can be knitted together at around tension 6 and bring you close to the softness you expect from cotton.

OPTICAL ILLUSIONS

Obviously, to avoid dye fastness problems, you could keep to white whenever possible — especially as your household washing powder often contains a 'fluorescent dye' or 'optical bleaching agent' which is very substantive on cotton. Sometime you may have found that you had a pale cream shade which seems to have gone at the first wash, but this is not so. These 'optical bleaches' have a bluish tint which counteracts the natural yellowing of cotton — remember the 'Dolly Blue Bag' on wash day?

Don't let any criticisms I may have made actually put you off cotton — there are new blends and dyes each year — as with every hobby or creative craft, one has to experiment — so — have a go and 'cotton on to cotton'.

Original Designs for Autumn/Winter 1993-4

We are now commissioning designs for our Autumn/Winter 1993-94 publications

An interesting use of colour and yarn, combined with new stitch patterns or techniques should be expressed in each design idea. Please submit sketches and swatches to:
Jackie Demuth
Litharne Ltd, PO Box 9
Stratford-upon-Avon
Warwickshire CV37 8RS

MACHINE KNIT TODAY

For further details, please telephone 0789 773850

CLWYD TECHNICS

For the beginner

System 90 Intoshape

For the experienced knitting user

COMPUTERISED KNITTING PACKAGE FOR IBM COMPATIBLE PCs — AVAILABLE FOR THE SILVER REED KNITTING MACHINES AND BROTHER 930, 940 AND 950i KNITTING MACHINES

Outstanding features of the package include:

* Ability to knit 14 colours in one row
* Garment shaping produced in REVOLUTIONARY format which gives you both standard garments and freedom to redesign into any required shape
* Unique stitch pattern gives you FINISHED FABRIC view on screen
* Prints patterns to scale for mylar sheet transfer
* Designer Jacquard option and the 'Optimiser' facility

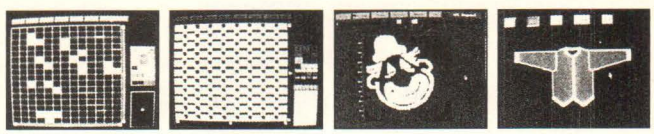
SILVER REED

* Direct connection from PC to 580
* Direct connection from PC to the PE1
* Direct connection from PC to EC1
* Read or program the cartridge
* Display your mylar cards on screen

BROTHER

* Send books of patterns to your machine
* 'Follow' your progress as you knit on screen
* Transfer to PC from knitting machine
* Transfer to PC from PPD/cartridge

System 90 package comes complete with software, appropriate connecting lead and manuals — no extras required.



Create your design | 'Tile' it | Create motif | Design your garment shape

Price **£179**
(UK carriage costs and VAT inclusive)

For those interested in the package, Clwyd Technics offers specifically tailored one-day tutorial courses.
System 90 Intoshape is also available from selected Brother stockists.

— now being sold worldwide!

AUSTRALIA — Reynolds Brothers, Carlton, NSW 2218 Tel: (02) 587 5020

FINLAND — Jim Davenport, Sierasuontie 66, 82200 Hammaslahti Tel: (358) (9) 73 741175

NETHERLANDS — Unique Line
Tel: 23 25 9351

SWEDEN — Ursula of Sweden, Göteborg
Tel: 31 806802

DENMARK — Brother International, Ishoj
Tel: 425 25600

NORWAY — Egil Hansen Tel: 988 0324

GERMANY — Wolfgang Strohlein, Strima AG, Lindlar Tel: 22 663168

USA —
Northwest Knitting Inc (Denny), Olympia WA 98506 Tel: 206 943 9711

Mary Lue's Knitting World (Chuck), Minnesota
Tel: 507 931 3702

Wee Knit Shop (Marge & Ken), Michigan
Tel: 616 683 8727

CANADA — Pixel Knits, 901 Greig Ave, Brentwood Bay BC V0S1A0
Tel: (604) 652 9753

Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Near Mold, Clwyd CH7 5JH
Telephone Mold (0352) 741751/4 • Fax (0352) 741348

Lady's Colour Block Cardigan

***MACHINES**: These instructions are written for standard gauge machines with ribber*
***YARN**: Bonnie's 3/14s Cotton*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Navy (MC) and White (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP*

SIZES
To suit bust 86[91:96:102:107]cm.
Finished measurement 96[101:106:110:114]cm.
Length 76.5[76.5:77.5:77.5:78.5]cm.
Sleeve seam 48cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bonnie's 3/14s Cotton.
1 x 320g cone in each of MC and C.
6 buttons.
1 appliqué motif (optional). The style shown is from a selection of Vogue Star motifs.

MAIN TENSION
35 sts and 51 rows to 10cm measured over st st, using 2 ends together throughout and after washing, drying and steam pressing (tension dial approx 4••). Tension must be matched exactly before starting garment.

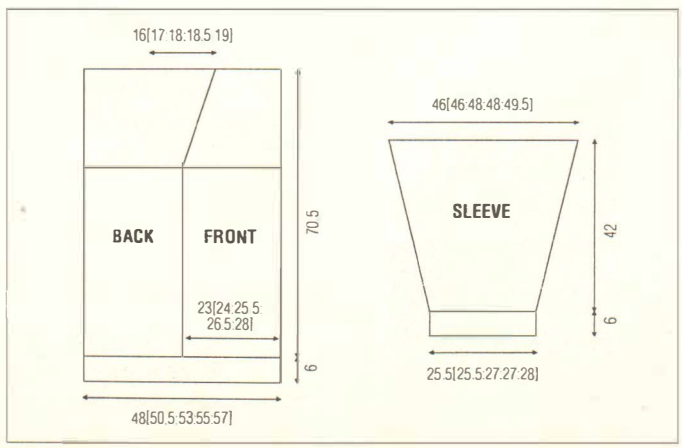
ABBREVIATIONS
See page 54.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Colour block cardigan with stripes: Worked as given for main pattern *but* when RC shows 132[132:138:138:144] on section worked in C, continue in stripes of 6 rows MC and 6 rows A throughout.

SPECIAL NOTE
Two ends used together throughout, so wind off several balls and feed one end from ball and one end from cone together through tension mast and into carr, treating as though they were the one yarn throughout.

BACK
With RB in position set machine for 1x1 rib. Push 169[177:185:193:199] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K34 rows. Transfer sts to MB**.
Set RC at 000. Using MT, K until RC shows 150. Cont in C throughout*.
Set RC at 000. K until RC shows 210[210:216:216:222]. Place a marker on 57th[59th:62nd:64th:66th] st from each end to denote shoulders.



LEFT FRONT
With RB in position set machine for 1x1 rib. Push 81[85:89:93:99] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to *.

SHAPE NECK
Set RC at 000. Dec 1 st at R (L for right front) on next and every foll 8th[8th:8th:6th:6th] row 24[26:27:29:33] times in all. 57[59:62:64:66] sts. K until RC shows 210[210:216:216:222]. Cast off.

RIGHT FRONT
Work as given for left front, reversing shaping.

SLEEVES
With RB in position set machine for 1x1 rib. Push 89[89:95:95:99] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to **.
Set RC at 000. Using C and MT, K2 rows. Inc 1 st at each end of next and every foll 4th row 36[36:36:36:37] times in all. 161[161:167:167:173] sts. K until RC shows 214. Cast off loosely.

BAND
With RB in position set machine for 1x1 rib. Push 19 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K6 rows. ** Make a buttonhole over centre st, K26 rows**. Repeat from ** to ** until 6 buttonholes in all have been worked. K until band, when slightly stretched fits up one front across back neck and down the other front. Cast off.

TO MAKE UP
Wash and dry pieces. Block and steam press pieces to correct measurements. Join shoulder seams. Mark depth of armholes 23[23:24:24:25]cm from shoulder seams on back and fronts. Sew cast off edge of sleeves to armholes between markers, then join side and sleeve seams. Sew on band. Sew on buttons to correspond with buttonholes. Press seams.

Lynne Watterson
CLASSIC DESIGN

FABRICS AND FURNISHINGS

TRADITIONAL SQUARE DESIGNS

Squares may be traditional, but they are worth another look with Betty Barnden's textile ideas!

Traditional blanket squares are crocheted or hand knitted, often in cotton yarn. For the knitting machine, the idea can be adapted using textures and patterns made with machine knit techniques.

The cushion on page 19 (pattern 2) uses latch tool stitch conversion, cabling and reverse stocking stitch stripes; the sample shown in the photograph uses hand selected and punchcard selected lace pattern. These squares are knitted diagonally, which helps to eliminate distortion when they are joined together in symmetrical patterns.

YARNS

Cotton yarns are particularly suitable for textured designs although woollen yarns that are fairly tightly spun can also be used. Make sure that the yarn you choose will show the pattern off to its best advantage by knitting test pieces.

PATTERN AND DESIGN

Bold textures contrast and combine in the cushion design; the sample in the photograph could be used to make a daintier cushion with a lacy effect, as in the sketch on page 20.

For a bedspread, either of these squares can be combined in a number of different ways (see Diagrams 1, 2, 3, 4 and 5). Draw a diagram to scale to the size of bedspread you require, using squared paper, and work out the number of knitted squares required to make up that size. Knit up six or eight squares to start with and experiment with arranging them in different ways to fit your diagram. (At the same time you can calculate how much yarn you will need for the complete bedspread.)

EDGING IDEAS

The edges can be finished in several ways: with a simple crochet border (Diagram 1); knitted hems with mitred corners (Diagram 2) — these would have to be made in sections; knitted hems without mitred corners, perhaps a deep hem at top and bottom and narrower ones at the sides, patterned to match the squares (Diagram 3); crochet or knitted edging with tassels or fringe (Diagram 4); or a fancy crochet border (Diagram 5).

THE LACY SQUARE

The ribboned sample was made using 4 ply cotton yarn (unmercerised); a 50g ball would just make two squares; finished size 18 x 18cm (without crochet edge).

Approximately 30 sts and 40 rows to 10cm measured over patt (tension dial approx 8). Push 3 Ns to WP: 2 at left of centre '0' and 1 at right. CAR. Make an 'e' wrap cast on from left to right and thread yarn through carriage.

RC000. Using MT, K1 row. Inc 1 st at each end of 2nd, 3rd, 5th, 6th, 8th and 9th rows; K1 row. RC 10. 15 sts. Now work from Chart 1, inc as before

on next and foll row, then 1 row without shaping (repeating these 3 rows) until chart row 51 is complete and there are 71 stitches.
K1 row. Inc 1 st at each end of next 2 rows. 75 stitches. K2 rows. RC 56. Change to WY, K a few rows and release from machine.
Turn the work and replace on same Ns. See Chart 2 for pattern for second half. Insert punchcard (if used) and set for row 1.
Set RC at 000. K2 rows. Dec 1 st at each end of 12th, 13th, 15th, 16th, 18th and 19th rows. K1 row. RC 20.
Transfer sts for 2nd lace row using chosen method. Dec 1 st at each end of 21st, 22nd, 24th, 25th, 27th, 28th and 30th rows. RC 30.
Transfer sts as for first lace row. Dec 1 st at each end of 31st, 33rd, 34th, 36th, 37th, 39th and 40th rows. RC 40.
Transfer sts as for 2nd lace row. Dec 1 st at each end of 42nd, 43rd, 45th, 46th, 48th and 49th rows. K1 row. RC 50.
Transfer sts as for first lace row. Dec 1 st at each end of 51st, 52nd, 54th and 55th rows. 3 sts remain. K1 row. RC 56. Cast off.

CROCHET EDGE

The edging was worked using a 3mm crochet hook as follows:
1st Row: 1 double crochet (dc) in approximately every 3 rows, making 3 dc in same place at corner.
2nd Row: 1 treble (tr) in first dc. *1 chain (ch), miss 1 dc, 1 tr in next dc, repeat from * to first dc of corner; at corner work (1 ch, 1 tr in next dc) twice, then continue as before to end.
3rd Row: 1 tr in each tr or ch space (sp); at corner work 5 tr in centre tr.
4th Row: 1 dc in first tr, *3 ch, miss 1 tr, dc in next tr, rep from * ending dc in 3rd tr of 5 at corner; (3 ch, dc in next tr) twice, then continue as before to end.
This edging may be threaded with narrow ribbon as shown.

TRADITIONAL SQUARES CUSHION COVER

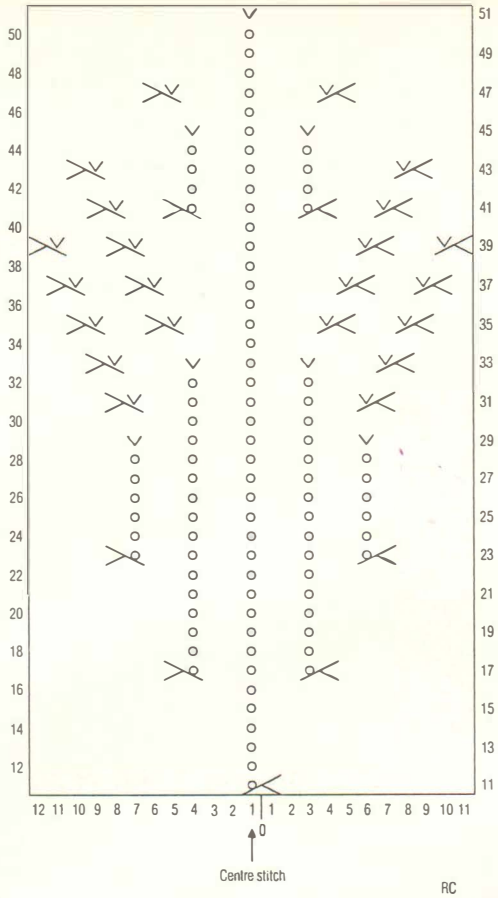
MACHINES: *These instructions are written for chunky gauge machines*

SIZE
Approx 40.5 x 40.5cm.

MATERIALS
DK Cotton.
Approx 220g (50g makes approx 2 squares).

MAIN TENSION
19 sts and 24 rows to 10cm measured over st st (tension dial approx 0).

ABBREVIATIONS
See page 54.



LACY SQUARE: CHART 1

Transfer left hand st to right hand N leaving empty N in NWP

Transfer left hand st to right hand N leaving empty N in WP

Transfer right hand st to left hand N leaving empty N in NWP

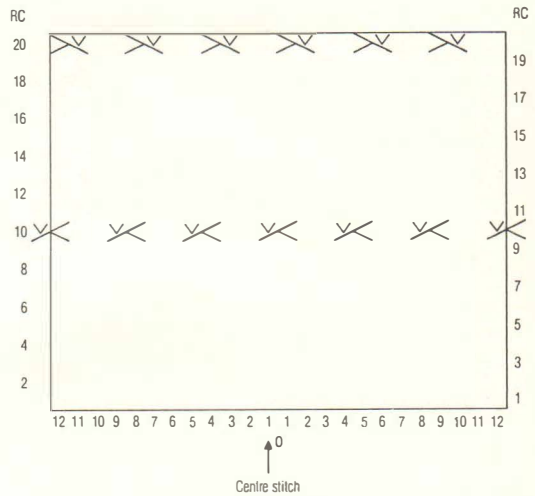
Transfer right hand st to left hand N leaving empty N in WP

Empty N in NWP

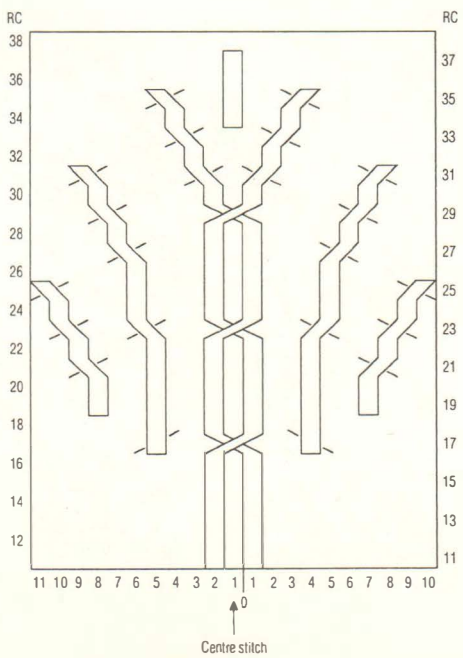
Return empty N to WP

LACY SQUARE: CHART 2

As given for Chart 1



Repeat these 24 sts and 20 rows



TRADITIONAL CUSHION SQUARE CHART FOR CABLE MOTIF

Converted to st st

Right hand stitch converted to st st and crossed over left hand stitch

Left hand stitch converted to st st and crossed over right hand stitch

Right hand and left hand stitches converted to st st, left hand stitch crossed over right hand stitch (leave centre stitch of three untouched)

NOTE
Knit side is used as right side.

PATTERNED SQUARE
Work four alike
Push 2 Ns at L and 1 N at R of centre '0' to WP. CAR. Cast on by hand ('e' wrap).
RC000. Using MT, inc 1 st at each end when RC shows 2, 4, 6, 8, 9, 10, 12, 14 and 16. Refer to cable motif chart. Before knitting row 17, drop down and convert sts indicated (one each side of centre st) and cross them as shown to make a cable. Inc 1 st at each end when RC shows 18, 19 and 20. Before knitting row 21, drop down and convert 7th st at each side of centre st and cross with adjacent st in direction shown on chart. Inc 1 st at each end of next row. Before knitting row 23, drop down, convert and cross as indicated, sts as shown. Continue in this way, reading from chart and inc 1 st at each end when RC shows 24, 26, 28, 29, 30, 32, 34, 36 and 38. Note that stitches need not be converted until the row is reached where they are to be crossed. RC38. 47 sts. Continue in st st. Inc 1 st at each end when RC shows 39, 40 and 42. K2 rows. RC 44. 53 sts. WK but do not break off MC. Turn the work and replace on to the same Ns.
RC000. Dec 1 st at each end when RC shows 2, 4, 6 and 8. WK but do not break off MC. Turn the work and replace on to the same Ns. Dec 1 st at each end when RC shows 9, 10, 12, 14 and 16. K1 row. WK but do not break off MC. Turn the work and replace on to the same Ns. Dec 1 st at each end when RC shows 18, 19, 20, 22 and 24, K1 row. WK but do not break off MC. Turn the work and replace on to the same Ns. Dec 1 st at each end when RC shows 26, 28, 29, 30, 32 and 34. WK but do not break off MC. Turn the work and replace on to the same Ns. Dec 1 st at each end when RC shows 36, 38, 39, 40 and 42. 3 sts. K2 rows and cast off.

BACK
Push 76 Ns to WP. CAR. Cast on by hand ('e' wrap).
RC000. Using MT, K until RC shows 122. Cast off.

EDGE TRIM
Work a circular cord over 4 Ns, approx 162cm long.

TO MAKE UP
Join the inc edges of the 4 squares as shown. A seam like this with purl side of fabric facing can sometimes look uneven; on the sample cushion, a line of chain stitch embroidery was worked over each seam.
Join front to back on 3 sides. Insert cushion pad and join 4th side.
Sew circular cord round all edges as shown.

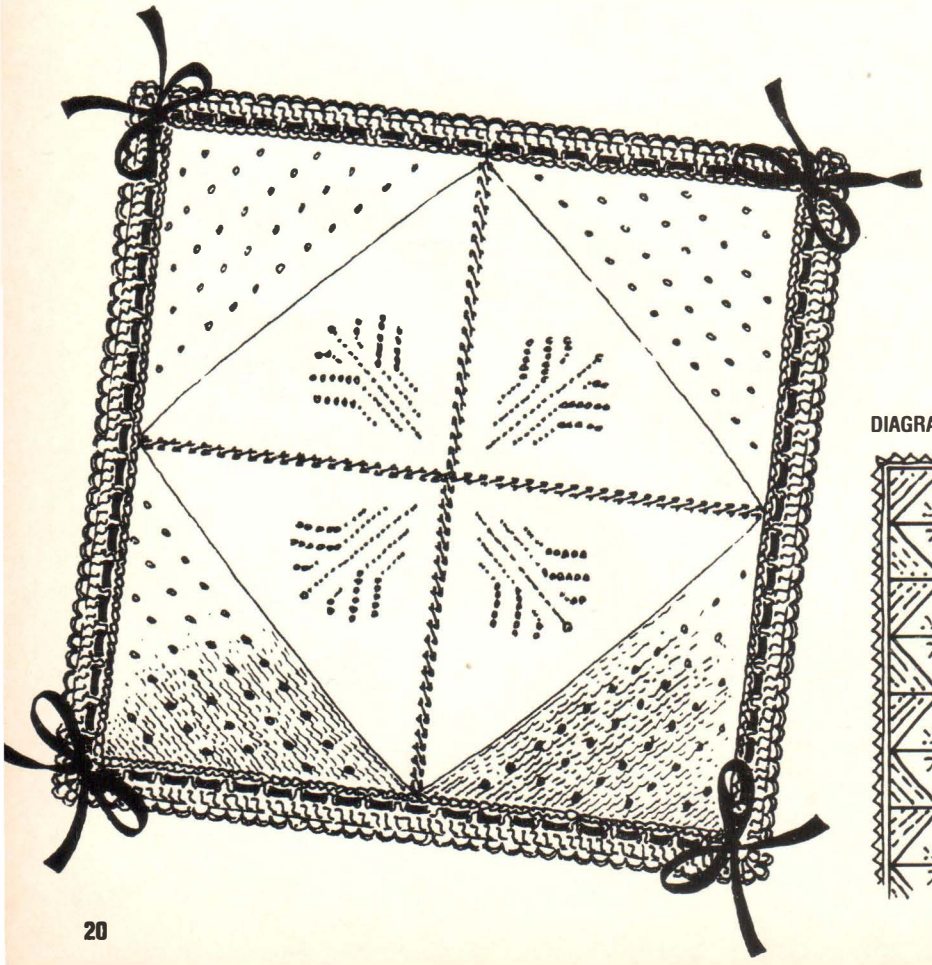


DIAGRAM 1

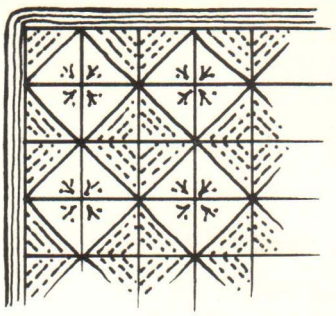


DIAGRAM 2

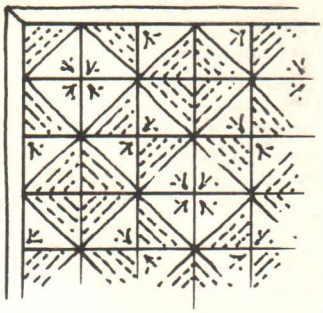


DIAGRAM 3

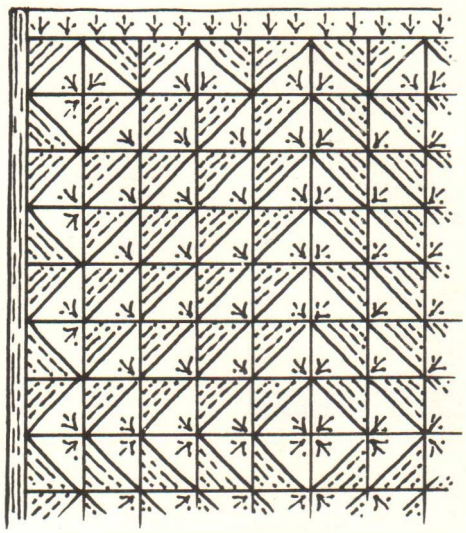


DIAGRAM 4

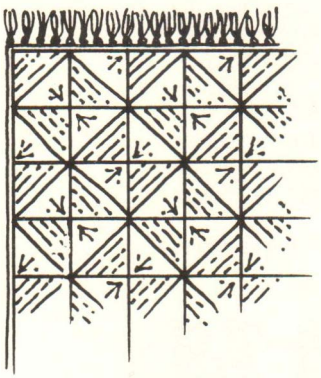
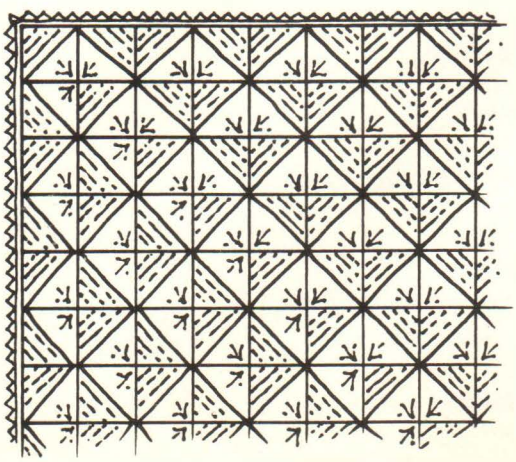


DIAGRAM 5



SURFACE DECORATION

WITH FABRICS

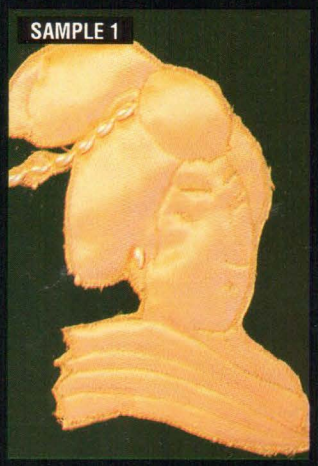
Carole Baker shows how you can produce your own luxury motifs and appliqués

I do not want in any way to decry the many gorgeous satin and beaded motifs which are available to purchase, but they can work out very expensive and are not always in a colour or design to harmonise with your garment. It is possible to make these motifs yourself and the process requires very little skill.

THE BASIC METHOD

To produce the geisha lady in Sample 1 requires a small piece each of satin fabric, lightweight polyester wadding, lightweight cotton fabric for a backing and a few pearl beads. Tack the three layers of fabric firmly together. Once you have found your pattern, either from a photograph or your own drawing, copy this on to tracing paper. Tack the tracing paper to the right side of the three layers of fabric. Using either a matching or contrasting thread, machine stitch carefully along the lines of the pattern. Experiment with different width and length stitches until you are happy with the result. Pull threads through to the wrong side to fasten off. Using a narrow zig-zag stitch work round the outer edge of the motif. Sample 1a shows the work from the reverse side. When the stitching is complete, tear away the paper and cut carefully around the outer edge of the motif. Finish off with a few beads as required. Obviously you can use as many beads and sequins as you wish, depending on whether the garment is for day or evening wear.

SAMPLE 1



SAMPLE 1a

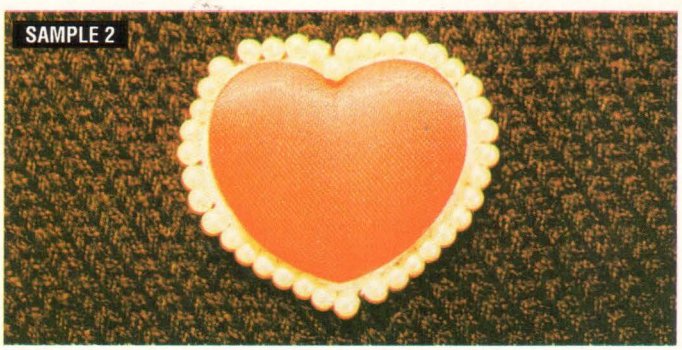
INCORPORATING OTHER MOTIFS

The small padded heart in Sample 2 is in fact a purchased appliqué and I have added a border of beads around the outside to set it off. Three or four of these grouped together would give a sophisticated look to a sweater. You can make your own heart in whatever size you need and again add beads or sequins as required. You could, for example, add an 'arrow' of beads going through the heart. As I have said before your greatest commodity is your imagination.

A LITTLE LACE FOR SUMMER

Sample 3 shows how you can take a small piece of white lace and transform what was a fairly ordinary summer top. Look at the lace carefully and determine where you can cut safely without affecting the supporting structure of the fabric. Cut a length long enough to fit the neckband. Turn over a narrow hem and slip stitch into position. Lace collars are in fashion at the moment and the result shown in Sample 4 was achieved at a fraction of the cost of buying a ready made collar. I have added one or two flowers cut from the lace for extra effect. Here again these could be further highlighted with a few beads or sequins if desired. Look around your local fabric shops or even the charity shops for pieces of lace and other unusual fabrics. they offer a wealth of possibilities.

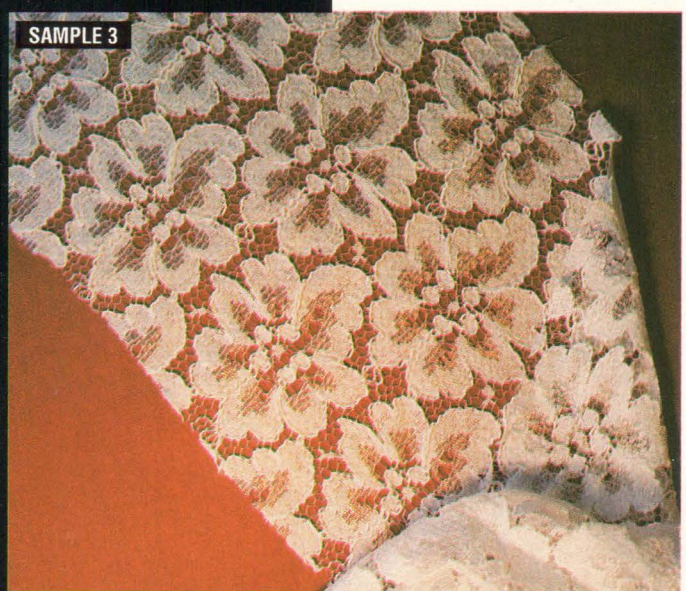
SAMPLE 2



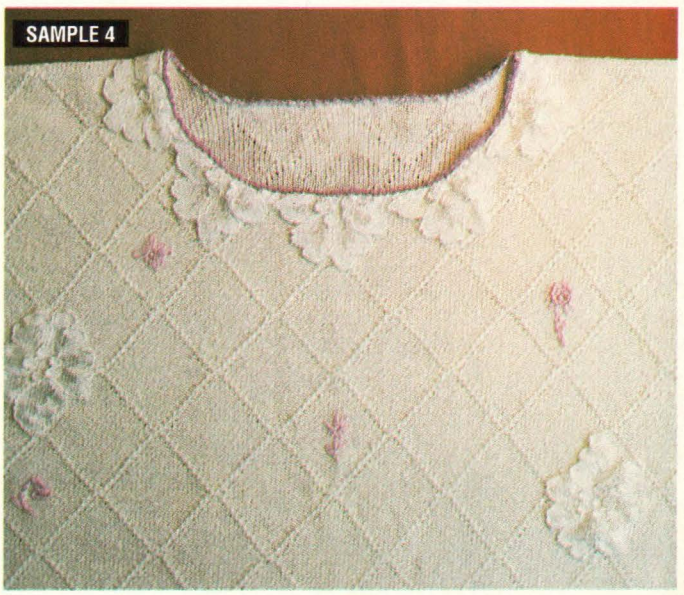
BE BRAVE!

I hope these articles will encourage you to try out some of the different ideas. One thing to remember with surface decoration — if it all goes horribly wrong you can usually remove it without a trace and try again. Not always possible when the design is knitted in. I hope you will sort through those scraps of fabric and beads that you've got hidden away somewhere and I'm sure you will surprise yourself with the results.

SAMPLE 3



SAMPLE 4



SLITS & SLOTS

Wendy Damon shows how holes in garments can be a positive asset!

From the medieval court jester's motley to the high fashion 'punk' of the 1970s, garments have been cut or slashed to show either a rich fabric underneath or bare flesh. I have taken the basic idea of making holes or slits in the knitted fabric and used it for decorative effect.

I will start with making holes. Something that we usually spend most of our time avoiding! I will begin with small holes and work up to larger ones.

MISSING NEEDLES

Swatch 1: On the left of the swatch I have transferred every 5th stitch to its adjacent needle, putting the empty needle out of work. On the right of the swatch I have transferred 2 stitches to their adjacent needles, 5 needles apart. The empty needles have been put out of work. I then knitted 12 rows. A ladder has formed where the needles are out of work. I have then returned the needles to WP starting at the centre working outward, closing one 'hole' either side (by bringing empty needles back to WP) every 6 rows. To close the two needle hole you must bring one needle to WP, knit one row, then bring the other needle to WP. The motif in the middle has been worked on a similar basis. Two stitches have been transferred, one to the left, one to the right, on either side of a central stitch. Empty needles are left out of work. Knit 3 rows. Bring empty needle back into work. Knit one row. Transfer centre stitch and two outside stitches to adjacent needles. Knit 3 rows. Bring empty needle back into work and continue knitting (see Diagram 1). There are endless variations to this simple idea, adding in more rows of laddering, making more transfers, spacing the transfers more widely or closely.

SWATCH 1

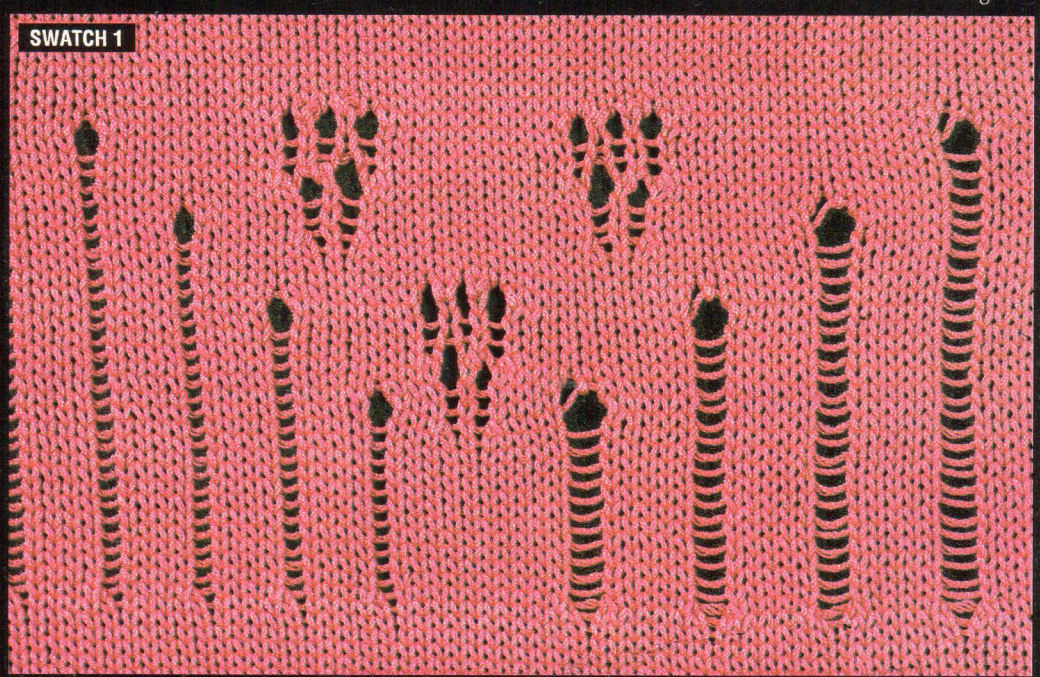
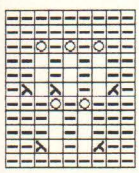


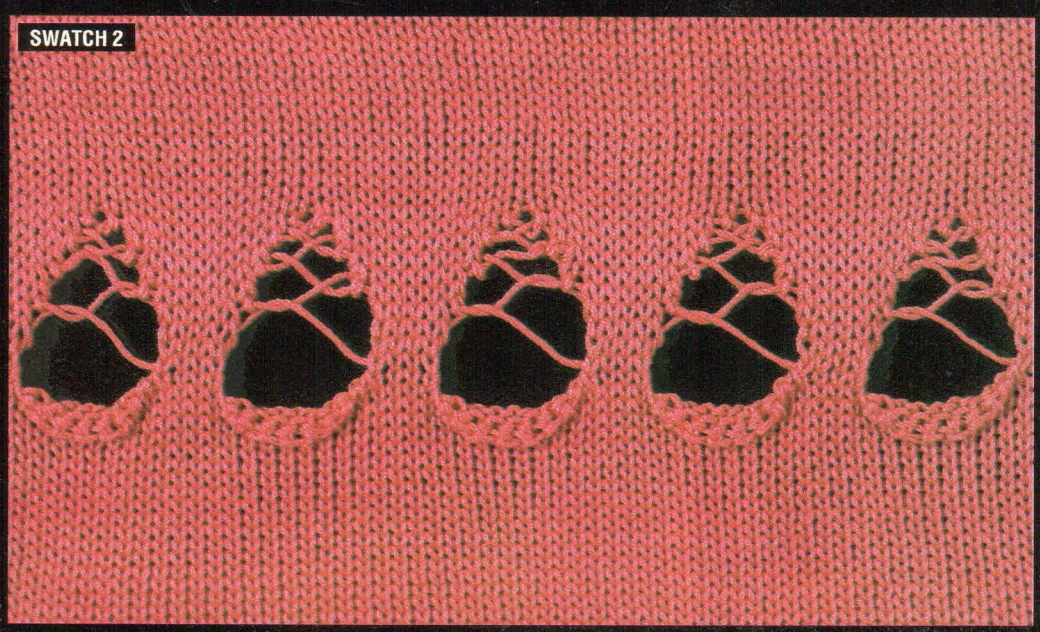
DIAGRAM 1



WIDER HOLES

Swatch 2: For holes wider than two stitches you will need to cast off the stitches. This can be done by knitting back by hand the stitches remaining in work and casting off the stitches which will form the hole, across the work. In this swatch I have knitted back 4 stitches and cast off 8 stitches across the work. Put the empty needles out of work. Before knitting, bring back to WP the empty needle on the side of each hole furthest from the carriage. Knit one row. Bring back to WP the empty needle on the side of each hole furthest from the carriage, knit one row. Continue in this way until all the needles are back in work. You could try smaller or larger holes, bring needles back to WP every two rows instead of every row, space holes closer or further apart.

SWATCH 2



THE BUTTONHOLE TECHNIQUE

Swatch 3: For this swatch I used a contrast yarn to knit back stitches and cast off 8 stitches as before, across the row. Still with the contrast yarn, 4 stitches are knitted and the empty 8 needles 'e' wrapped, back across the row. Now you can continue knitting with the main yarn. This forms buttonhole type slits edged with the contrast yarn. These could be placed several rows apart, either one above another or staggered as I have done in the swatch.

TWISTING STITCHES

Swatch 4: For this swatch I have again cast off 8 stitches, hand knitted back 4 stitches. This time I have put the empty needles out of work and all the working needles to HP. Set carriage to hold. Bring the first batch of 4 needles, nearest to carriage, to UWP and knit 10 rows. Break yarn. Put the first batch of needles to HP and bring the second batch to UWP. Knit 10 rows on these needles. Continue across the row, knitting 10 rows on each batch of 4 needles. Now you can bring the empty needles back to WP and knit and 'e' wrap across the row as before. On the left of my swatch I have left the 4 stitch bands as they were. On the right I have twisted them by taking them off the needles and reversing them.

TWISTS AND ZIG-ZAGS

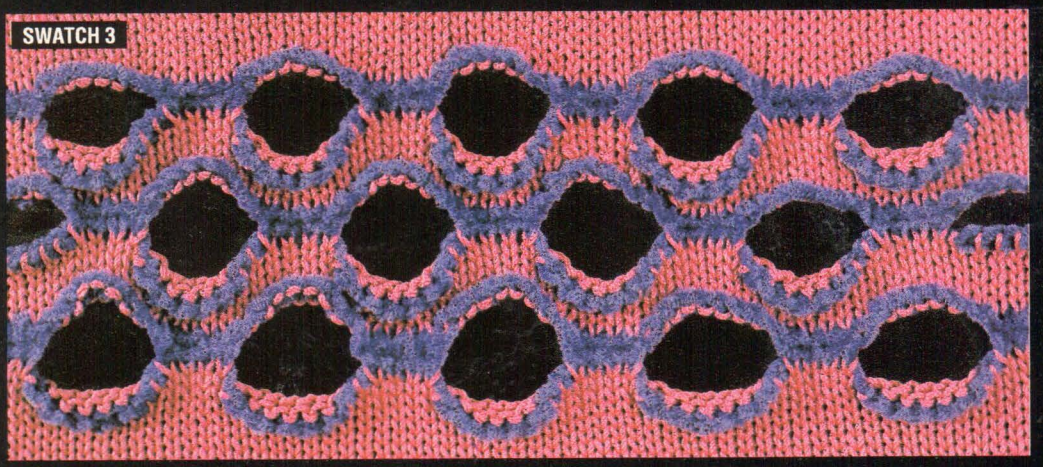
Swatch 5: This swatch is similar to the previous one but in this case I have knitted 8 stitches and cast off 7 across the work. I have then knitted 10 rows on batches of 4 working needles, thus splitting each 8 stitch band into two. When I have knitted 10 rows on each batch of 4 stitches I have moved each band of 4 stitches on to the empty needles, one to the left and one to the right, putting two stitches on to the centre empty needle. You can now finish by knitting 7 stitches and 'e' wrapping the 8 needles now left empty, across the row.

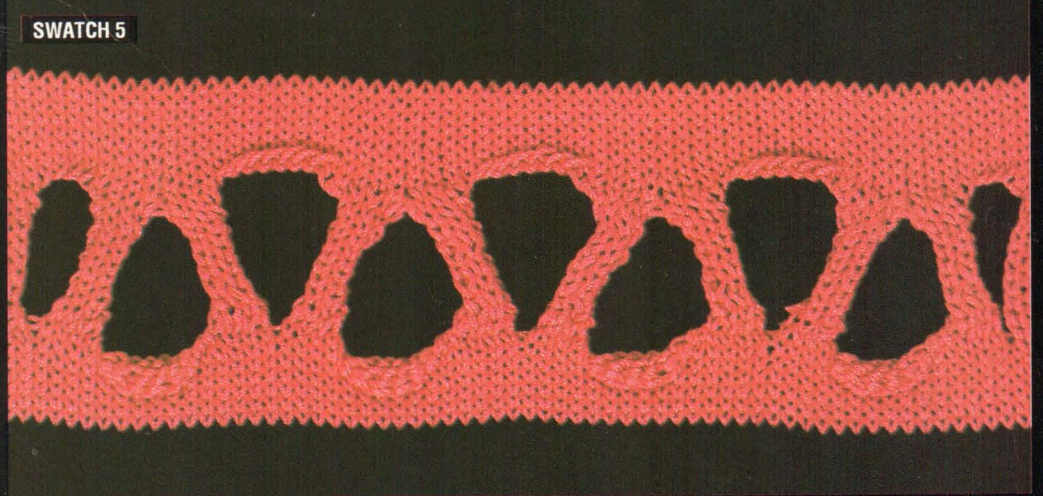
Swatch 5a: In this swatch I have knitted 4 and cast off 4, across the row. I have then knitted 16 rows on each 4 stitch batch. The bands have been moved from one set of 4 needles to the next set, swapping places with the stitches already on those needles — cable fashion. To finish I knitted the 4 stitches and 'e' wrapped the empty needles, across the row. I used two colours in my swatch, crossing the bands one way and then another so that a different colour lies on top in each cross.

I have backed swatches 4 and 5 with stocking stitch to provide contrast and a bit of weight to the fabric. Try using different yarns for different effects. Swatch 5 worked in chenille on a smooth wool for a rich and heavy effect. Swatch 3 worked in black with a lurex yarn like Texere's 4 ply glitter yarn for the trimming, for an evening design. Swatch 1 worked in a fine shiny yarn like Yeoman's Janeiro for a lightweight summer top.

These ideas represent only a starting point and not the last word on the subject. There are many more variations on this theme and I hope this article has enthused you to try some.

Next month I shall be exploring more holes and slits and including some ideas for garments. Until then happy, holey, knitting!



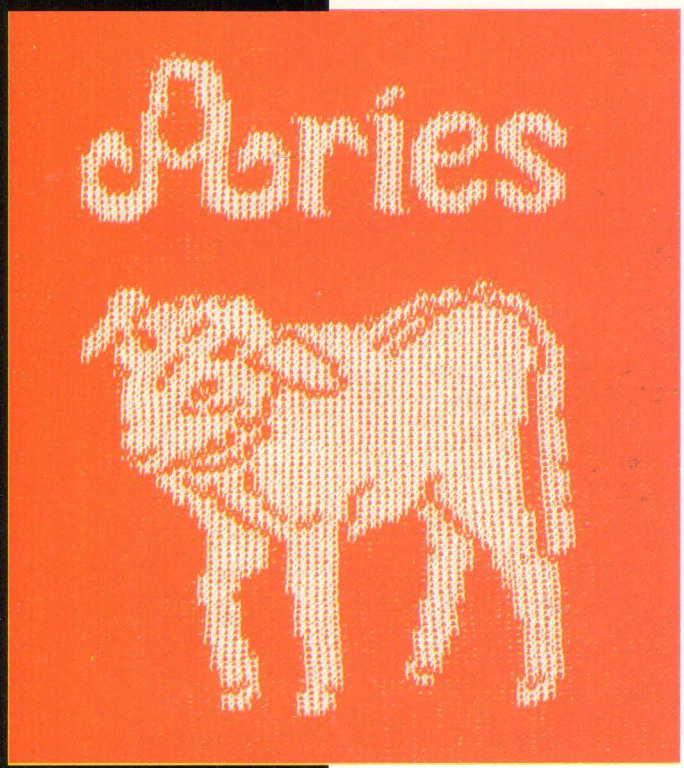


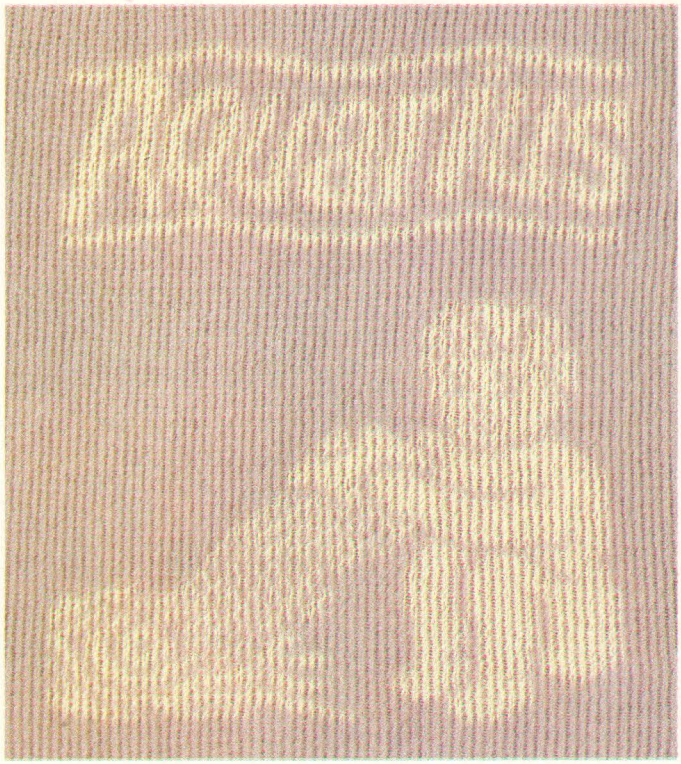
YARNS IN SWATCHES

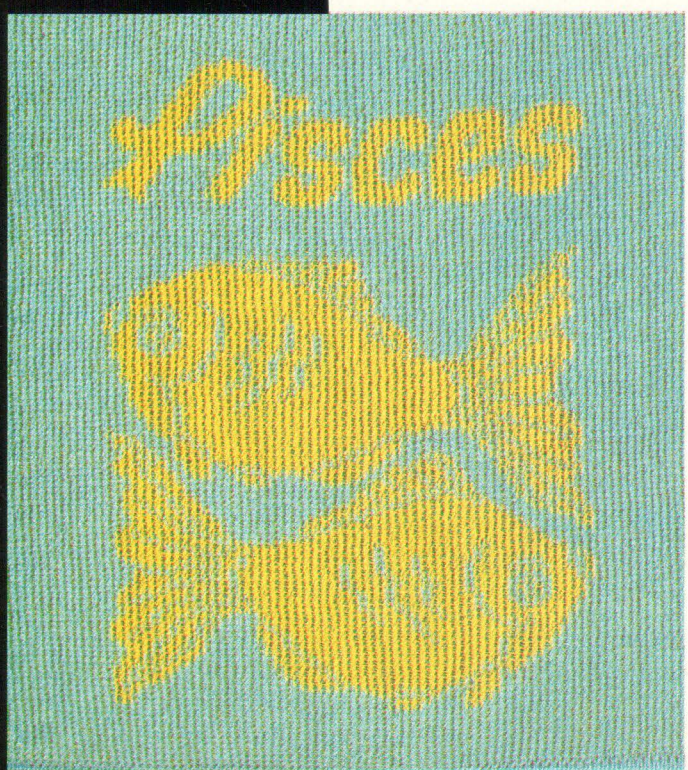
Swatches 1 and 2 : Yeoman's Cannele — Fuchsia
Swatch 3: Yeoman's Cannele — Fuchsia, Yeoman's Chenille — Violet
Swatch 4: Yeoman's Cannele — Fuchsia, Yeoman's Panama — Lilac
Swatch 5: Yeoman's Cannele — Fuchsia, Yeoman's Panama — Lilac, Bonnie's Sable — Black

Maxi-motifs

The last three Zodiac signs from Thelma Vinter are Aries, Pisces and Aquarius. Thelma has more hints for Singer knitters, and we have some fun ideas for further decoration







Jacquard knitting on a Singer machine was the method used to knit the original samples. Although labelled as 'Singer' tips, Thelma's advice is valid for double Jacquard techniques on other makes of machine as well.

SINGER TIPS

KNITTING SPEEDS

Use a slower and even pace to move the carriages smoothly across the beds — don't race across at stocking stitch pace! Remember that you are working with a comb and even though it is weighted, it will tend to swing about a little and excessive swinging can cause dropped stitches. Check your tension mast, ensuring that the yarns flow freely from here, as well as in response to the even pace of knitting.

DROPPED STITCHES

If you are picking up a dropped stitch on the back bed, double check that you have picked up the one below it. Try using the six-pronged transfer tool (dropped stitch in the middle), so you can see the right side of the work. Also, be extra careful when dropping the front bed to inspect the work.

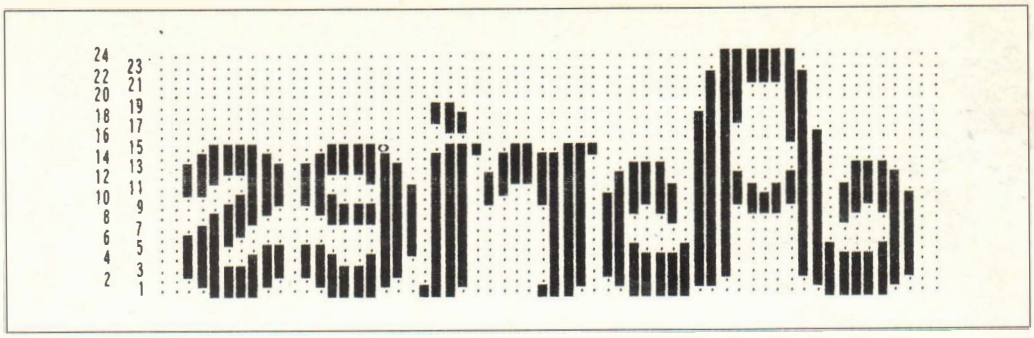
When picking up the dropped stitch, work out whether the other colour lying between the two beds runs between the two front needles. If the two strands become twisted they will cause a 'funny' hole on the right side of the work.

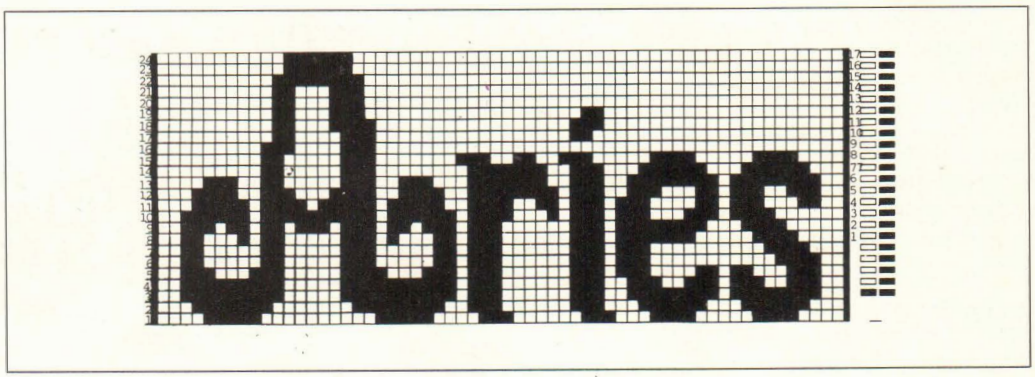
UNDOING ROWS

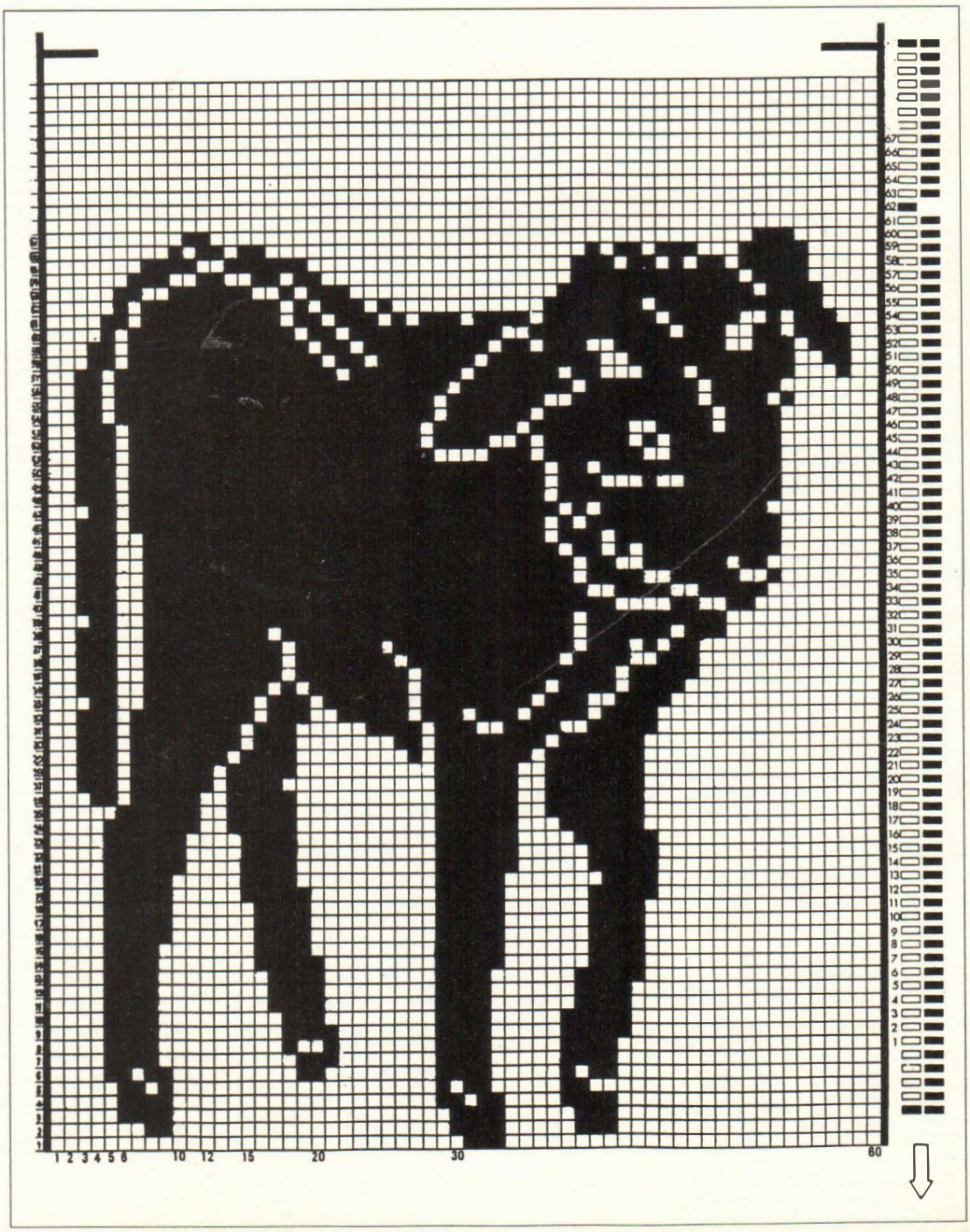
Always use tools to unpick end stitches. Unravel the main colour first right across the row and then the contrast colour. Double check that all stitches are 'sitting' in the hooks (if any have slid behind the latches, they will be dropped stitches on the next row) before resuming knitting.
(*Note:* Thelma gave lots more tips for Singer Jacquard knitting in the March and April issues).

DECORATING THE MOTIFS

There are many ways that the motifs can be further embellished. Some of the methods used will depend upon which knitting technique you used to make them. For instance, the motifs could easily be worked in Intarsia, when additional colour details could be added during the knitting. Once the work has been removed from the machine, then a little Swiss darning, embroidery, even appliqué could be added for a variety of 'looks'. One quick and interesting method of adding further colour is by using textile paints. There is a wonderful variety of these products available now and the air drying and curing types are particularly suited to knitwear







— no heat pressing required which might spoil the texture or finish of synthetic garments in particular.

PREPARING PISCES

Pisces is my sign, so that had to be the one I decorated! It also fitted in with our slightly nautical, holiday feel, so the navy and white (cotton) was an obvious choice. I thought the fish might make an attractive picture or cushion cover, so the motif was 'framed'. I simply added a double border of contrast all the way round and knitted up the result in double Jacquard (using 1 end of 2 ply cotton for each colour). If I had been designing the motifs for a garment and the sample had been the garment piece, then I would have washed and dried the pieces before painting. Virtually all textile paints suggest that you do this.

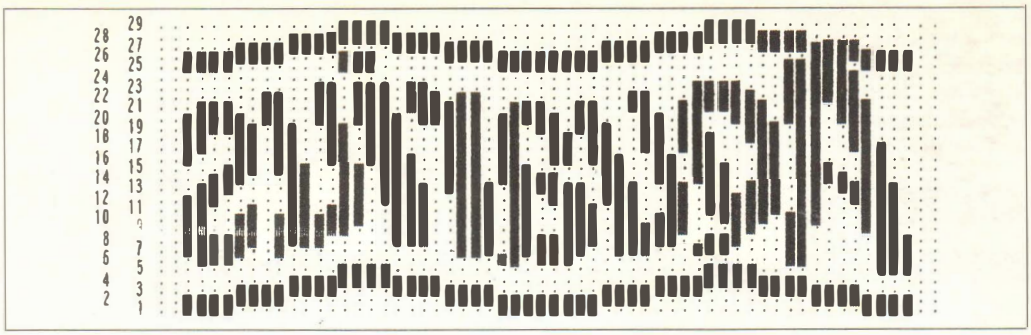
APPLICATION TECHNIQUES

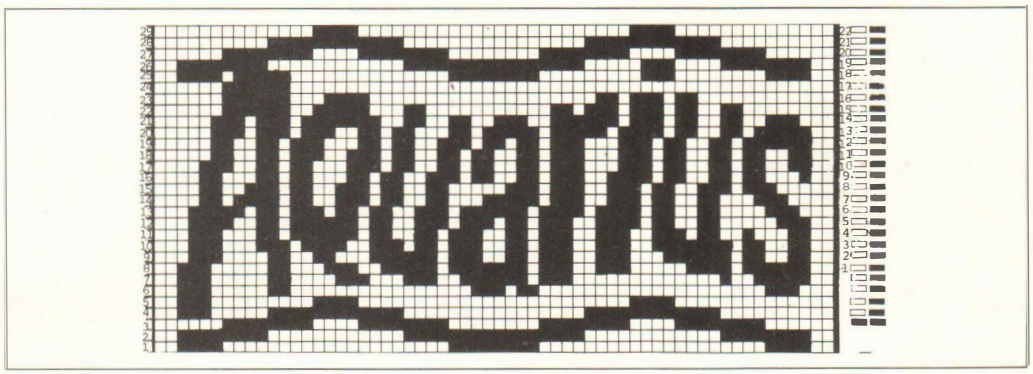
Many products have a fine nozzle and suggest that paint be applied directly to the garment. This gives a slightly '3-D' effect which can add to the drama and texture of the garment. However, when painting over motifs or the like, my preference is to use a brush.

I don't trust myself to squeeze (the bottle) evenly so have invested in a little plastic palette, on to which I squeeze a small amount of the colours I have chosen, into their own little section. There are a variety of special brushes available for textile paints, which greatly assist in creating a variety of effects (they are on my 'must buy' list at the moment), but for the time being, I make do with a very cheap set of plastic bristled ones — sold for children! A small pot of water to hand — useful to wash the brush regularly and also handy for thinning out the paint as needed, a plastic bag between the fabric and my working surface (in case anything leaks through) and I'm all set.

THE PAINTING

I prefer to err on the side of caution (although if you hate your results or smudge something irreparably, wash the piece immediately and all the paint will be removed), so select a reasonably fine brush to start. A small dab of paint on the end and I start with the lightest colour, outlining and filling in the areas where I want it. Before the paint dries, I move on to the next darker shade and mix it in my palette with the light one and then use the blend at the edges of my light coloured area. From this blend I can then go on to the pure mid colour and continue with this. Whilst the paint is still wet, I try and blend the colour joins together, to get a graduated look. To cover the background fabric I find that working in the up and down direction of the stitches is





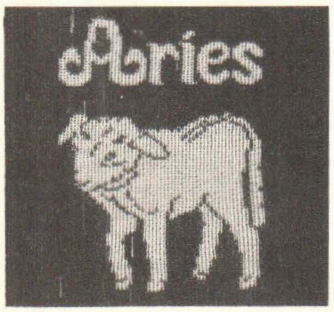
best. Working across the work is easier once there is a coating of paint on the fabric. I tend to leave the fine details until last, by which time my eye is in and I feel confident about covering just a single stitch at a time if needs be.

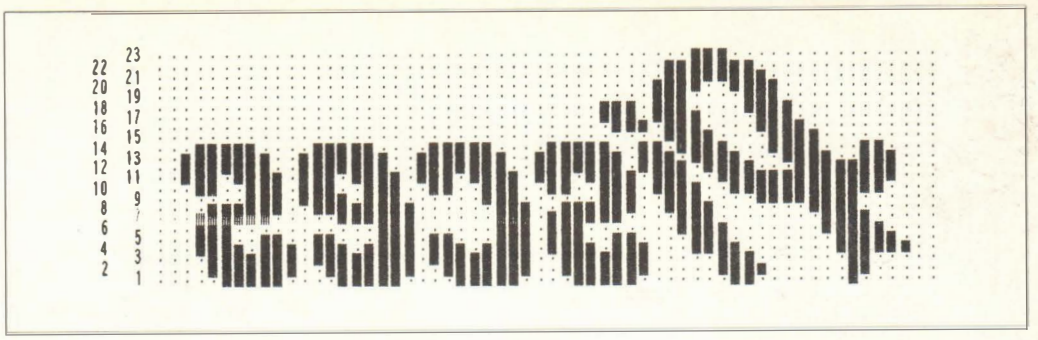
THE FINISHING

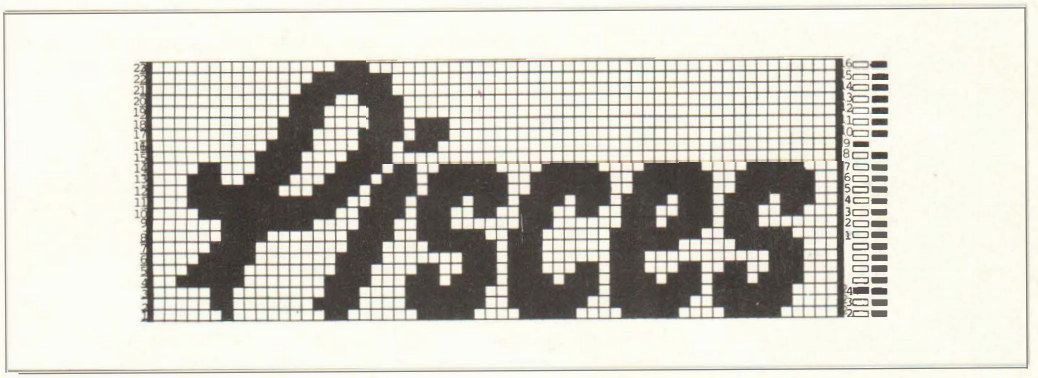
That's all there is to it. I find textile painting very relaxing, I call it 'playing for grown-ups'. You don't have to be a great artist to get good results, after all, your motif knitting can define the picture for you, so the painting is just like using a child's picture colouring book!

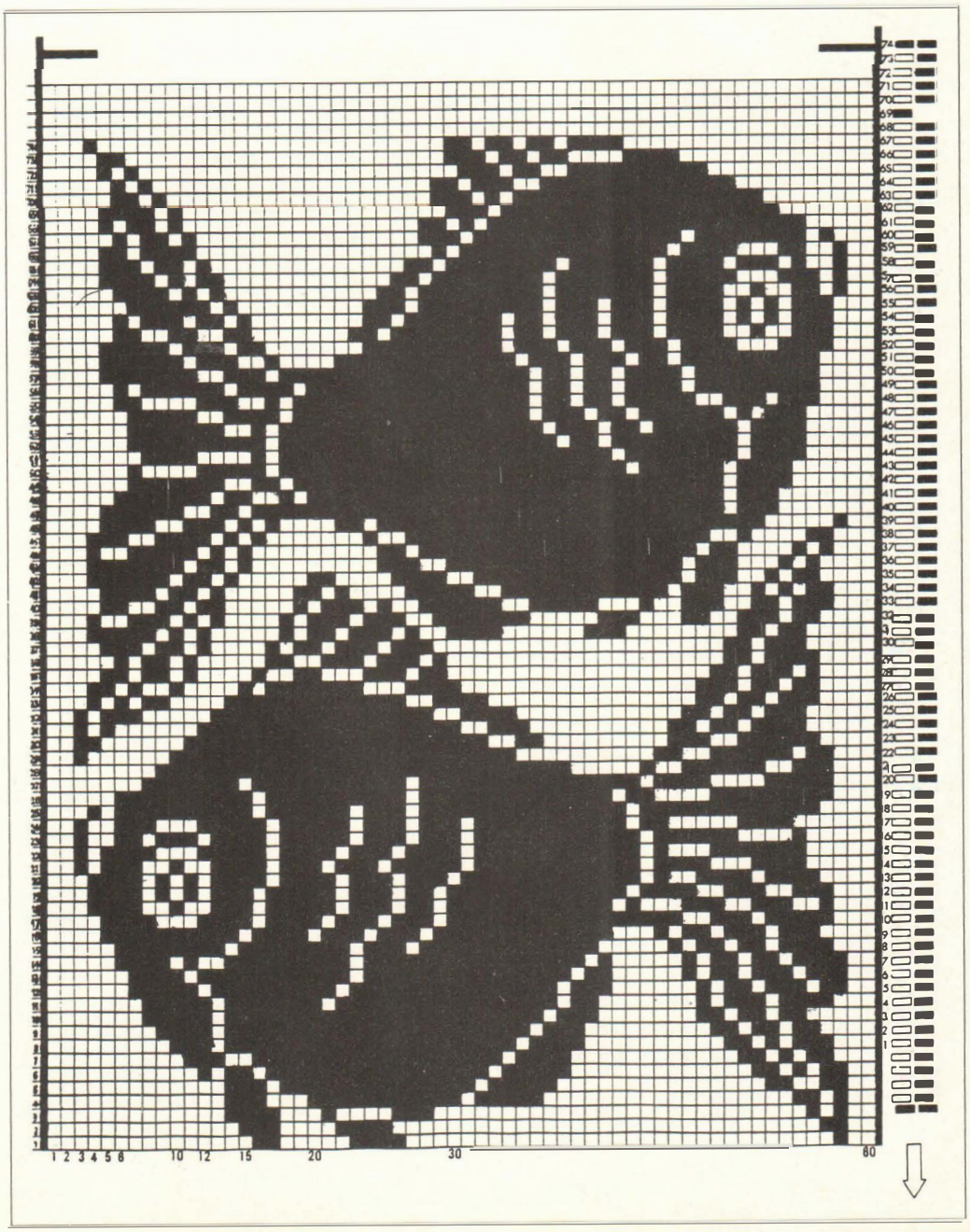
The paints I used this time are called 'Scribbles' and should be dried flat for four to six hours (my small area was touch dry in about an hour). A larger area would be completely dry in 24 hours at most. Allow 72 hours before you wash your masterpiece and then do it with a little care. The manufacturer suggests turning the garment inside out and washing separately in warm water. With my favourite painted garments, I use a hand wash liquid and cool water every time, with a light spin and air dry, but admit that I have inadvertently included painted fabrics with my normal wash (luckily a 40°C cycle) and tumble dried them, but count the fact that my painting was still there afterwards due as much to luck as anything else! However, you could always use up the spare paint in your palette on a swatch of the same fabric and experiment with the washing before treating the garment care in a more casual fashion!

'Scribbles' should be available at your local craft shop, but if you have any difficulty in obtaining them, details of your local stockist are available from Star Craft Ltd, Campbell's Mill, St Georges Road, New Mills, Stockport SK12 4JZ (Tel. 0663 745379). A 30ml bottle costs approximately £1.99.









One basic pattern provided two totally different nautical looks for children this month

Adapt-a-Pattern

Getting the best from the Marion Nelson cards

The little whale motif was the starting point for the navy sweater. It could, of course, simply be applied to any basic shape, but we wanted to suggest something slightly 'nautical' in the shape as well, so went for the reverse knitted ridges to give a guernsey-type look. As a complete contrast for the girl's garment we added a sailor collar to the basic 'V' neck version.

CARD SELECTION AND YARN PRACTICALITIES

The cards were selected from the 'Dropped Shoulder Sweater' set. We wanted a 4 ply easy care yarn so chose Yeoman Panama (a 50/50 Acrylic/Cotton mixture). It knitted perfectly to the required tension of 28 stitches and 40 rows to 10cm (T6• on Brother 910 and 965 machines). The actual sizes worked were 76cm (Card 18) for the 'guernsey' sweater and 71cm (Card 17) for the sailor collar sweater.

KNITTING THE 'GUERNSEY'

Many guernseys are characterised by the use of garter stitch or reverse stocking stitch ridges, especially at the armhole and shoulders. Such reverse ridges can pull the work up a little, especially if you don't want to 'flatten' the ridge, so we added a few extra rows to allow for this effect. An advantage of this trim was the ability to make up the garment on the knitting machine, with the minimum of fuss at the shoulders and armhole edges. The shoulder was left on the machine (wrong side facing) and the shoulder from the back picked up on to the same needles and after knitting one row, cast off. The armholes were attached to the top of the sleeve in the same manner. For growing children, this can be extremely useful. A sleeve can be easily removed, extra rows added and then 're-knitted' back on to the body again!

WORKING THE RIDGES

The ridges can be worked in four different ways, according to the equipment you have:

1. Using waste yarn. This should suit every type of machine and knitter (beginners to waste yarn knitting, see this months 'Step by Step' on page 10). When ridge position is reached, stop RC counting. Using waste yarn, K a few rows and remove from the machine (there is no need to break off MC, simply remove it from feeder). Turn the work round and replace it back on to the same needles. Pull out waste yarn. Set the carriage so RC starts counting again. You do this every time you need to 'turn work'.

2. Using a garter bar. This eliminates the need for waste yarn and you don't need to adjust the RC in any way. Don't forget, if carriage is at the right before you turn the work, you will need to take it off and replace it on the left to continue the work and vice versa.

3. Using the ribber. Leave the ribber comb in situ throughout. Remove weights when knitting on the main bed and add them again when working on the ribber bed, turning thus:

Transfer stitches from main bed to ribber. To make the stitches knit cleanly when they are all on the ribber, use the flat edge of the ruler to push needles to HP, but ensure the carriage is set to knit them back. All needles on the main bed should be pushed to NWP, or set MB carriage to slip/part/empty in both directions and leave needles in work. When the rows have been done, transfer stitches back to main bed, either manually or using the rib transfer carriage.

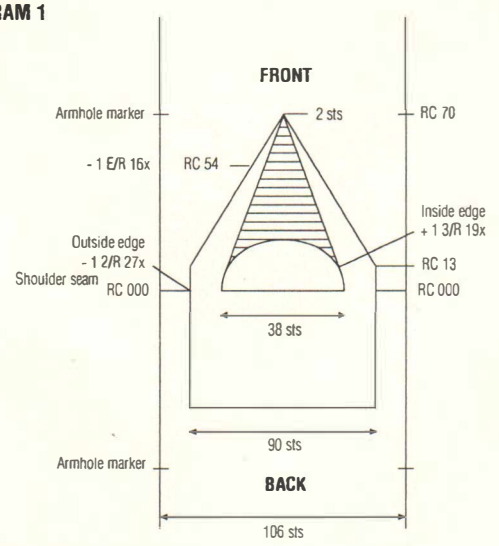
Note: If you have the U100E and a Passap/Pfaff machine, this can be used to transfer sts to and from either bed, an easy variation of 3, which doesn't, of course, require the use of comb and weights (although a small weight might be useful to stop the stitches 'bouncing').

4. Using the garter carriage. Instead of turning work, use a card punched across the row, locked and work the number of rows required.

PLACING THE RIDGES

For the 76cm size, we placed ridges thus:
After rib complete, transfer stitches to RB and using -/MT-1, K2 rows. Transfer sts to MB.
Set RC at 000. K2 rows. (Turn work, K2 rows) 3 times in all.
Reset RC at 4. Four extra rows have been added, the 2 done on the ribber before transferring and we've worked 6 since commencing the main fabric. K until RC shows 74. (Turn work, K2 rows) 4 times in all. This last sequence forms one complete ridge on the main fabric. K2 rows. On the front, this is where we started the 50 rows of Intarsia for the whale, which can be omitted on the back. When

DIAGRAM 1



90 - 38 = 52/2 = 26 sts 26 - 2 = 24 sts.
So 24 sts to be decreased at outside collar edge. BUT we are also increasing 19 sts at inside collar.
24 + 19 = 43 sts. This is the REAL number to be decreased so that collar points end in the middle.
There are 70 rows to work the decreases in, so:
70 - 43 = 27 rows over.
So if we dec 1 st at outside edge on alternate rows 27 times, this uses up the extra rows.
We need 43 - 27 = 16 more decreases, which will be worked on every row, which gives us the pattern shown.

the whale is complete, K2 rows (RC shows 34 after armhole marker) and work reverse ridge. You now have a choice, K to shoulders as given on card and WK or remove on a garter bar, until you complete the next piece, or, you can add in a 'half' ridge, by turning work when RC shows 2 rows less than shoulder cast off (for our size this would be on row 74). Remove first piece, or make up shoulder if working on second piece. For the sleeves we worked a reverse ridge immediately after the welts and then another one starting 8 rows before the sleeve finished.

MODIFYING THE RIDGE POSITIONS

If you aren't knitting the whale, then ridges can be placed as desired. However, try and work one set before the neck shaping (make sure it ends about 4 rows before neck shaping starts so that the neckband won't hide any of the ridge). This gives the yoke effect. For a bolder yoke, work the ridge, then turn the work once more. From here on the rest of the yoke will show the purl side. When you are putting in a band of pattern, as with the whale, add up the total rows of patterning, plus two complete ridges (8 rows for ours) and a 4 rows neckline clearance. In our example this was 8 + 50 + 8 + 4 = 70. 44 of these rows come after the armhole has commenced, so 70 - 44 = 26. So, 26 combined pattern rows come before armhole is marked.
100 - 26 = 74, which was the RC number we started the border ridges framing the whale on.

THE OVERALL LOOK

A pure wool or cotton content yarn will give clear stitch definition to the ridges, and navy or Aran colouring is traditional, so the combination of yarn type and colouring is quite important — if you want a 'guernsey'-type appearance.

THE SAILOR COLLARED SWEATER

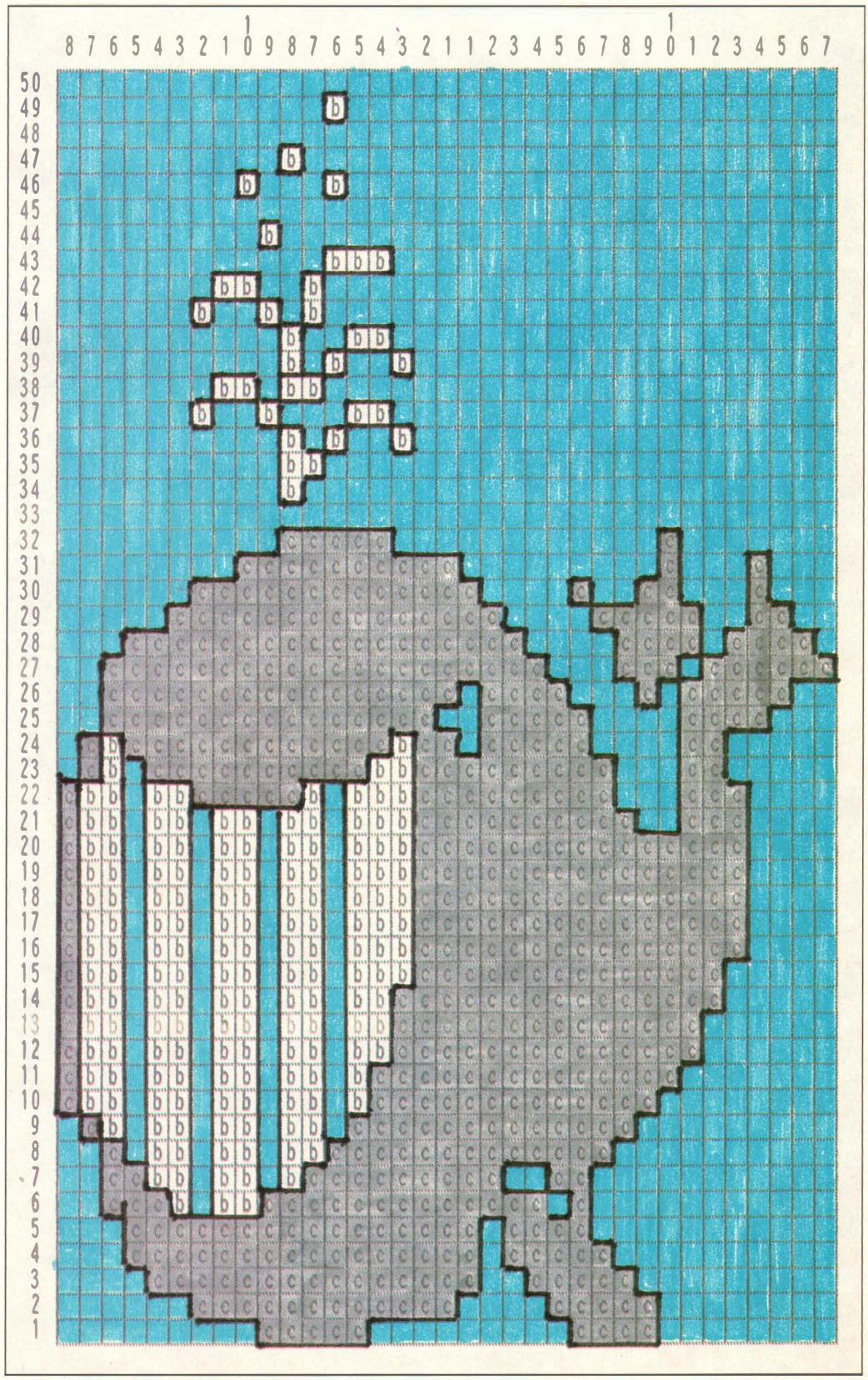
The basic garment was worked as a 'V' neck version, complete with a stocking stitch neckband. The striped insert was worked by following the 'V' neck shaping (start with 2 stitches) and instead of decreasing, follow the 'V' neck shaping to increase. Stripes need to be narrow and simple as this is a small piece of knitting, so 2 rows in each colour were knitted. The insert was given its own neckband in MC. The neckband shaping was worked by following round neck shaping instructions at the appropriate row — in our example it started when RC showed 40 and we cast off when only 2 sts remained at the edge. Simply sew the insert into position behind the 'V' neckband.

CALCULATING THE COLLAR

The collar was worked using a combination of the original garment shaping, plus a few calculations to shape the edges, see Diagram 1. Put the appropriate Marion Nelson card next to the diagram and you'll see that we have used the original neckline shaping to knit the inside edge of the collar — thus ensuring that it will fit correctly. However, it is easiest to knit the collar if we start at the back, so essentially, the garment has been turned upside down. It doesn't matter how wide you have the collar at the back, provided it doesn't exceed the maximum stitch width of the main garment. We left a border, so that either an edging or a knitted hem could be added to the outside collar edges. To work out where to start the inside collar shaping, from our example, we had 70 rows in which the neck shaping (on the original) was to be completed. However, from when RC was 0 (which was the pointed end) we needed to decrease 1 st every 3rd row 19 times. 3 x 19 = 57 rows. As we're now working upside down, we need to take the 57 rows used for inside edge shaping away from the total required, which is why the inside shaping starts when RC shows 13. However, the outside edge shaping is down to choice and as there are more stitches to be decreased, we chose to work the decreases over the total of 70 rows. The calculations are shown in Diagram 1.

CHARTING THE COLLAR

If you have a charting device, you don't even need to calculate any-



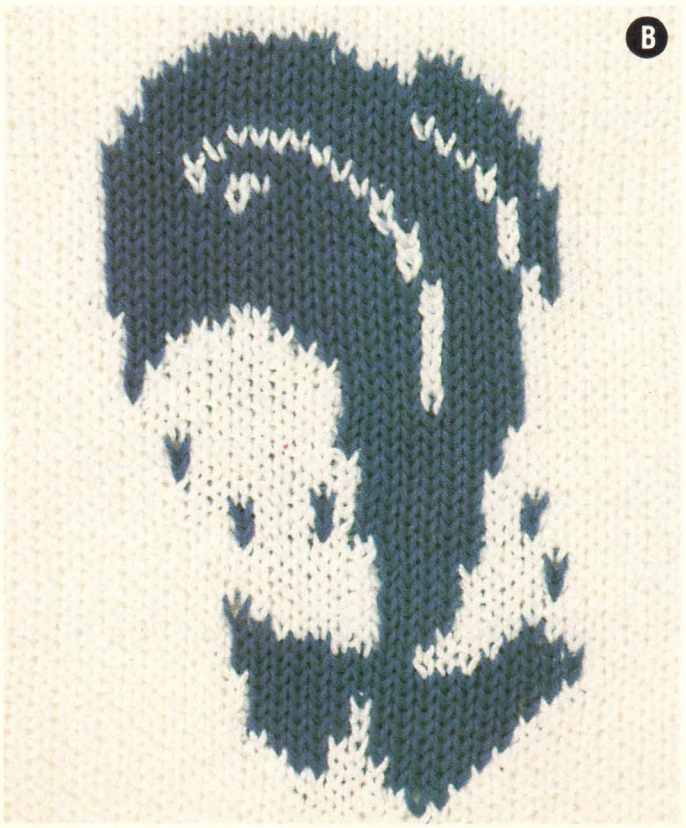
thing. Draw the back and front sections on to the charting paper, as shown in the diagram — starting with the depth of collar you want at the back. Using the measurements on the cards (sorry, just one calculation, back neck width), draw the collar on as in Diagram 1. Your tension is known, so you can now go ahead and set up the correct stitches and rows for the charter and knit the collar very quickly.

FINISHING

To complete the garment, join the collar and the garment using the neckband. With right side facing, pick up the 'V' neckline (in 2 or 3 pieces — either point of 'V' to centre back, or 'V' shaping sections worked separately and back neck worked separately). With right side of collar facing, pick up corresponding edge of collar and hang on to the same needles. Work the neckband and sew through both thicknesses when sewing down the neckband.

The outside edge was finished with a row of double crochet in MC and a row of crab stitch in C. However, you could work a knitted hem or rib edge, or even add a fancy edging as desired.

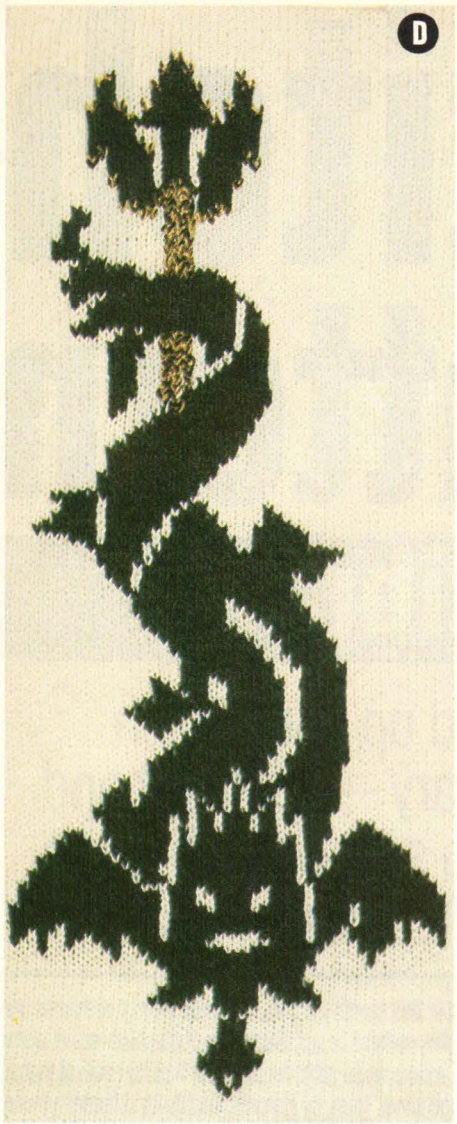
Using the principles here, you can easily adapt to a lady's sailor collar with set in sleeves, or a unisex guernsey for either him or her — so go on, try adapting!



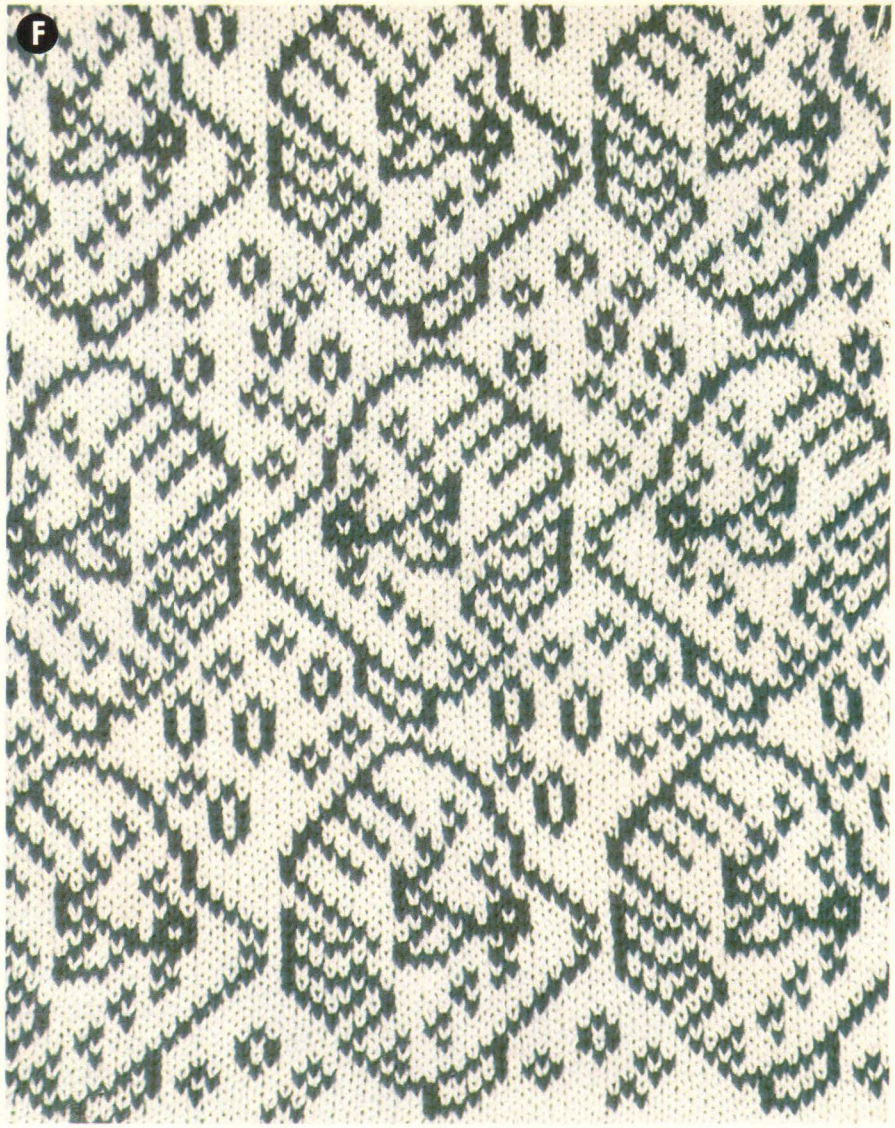
Stitch Pattern Library

4 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

Mainly motifs are featured in this month's library, in a wide variety of themes and pattern sizes. A set of dolphin patterns to suit every type of machine repeat, some unusual sea serpents, fish, sailors and a yacht continue our holiday nautical theme, which extends to an 'out and about' form, by featuring motifs for different types of transport, from helicopters to racing cars! There are so many ways of using these designs, check out our suggestions, and use them as a basis for 'doing your own thing'. We're sure you will find something here, whatever your machine or model, to suit all members of the family.


D

E


F

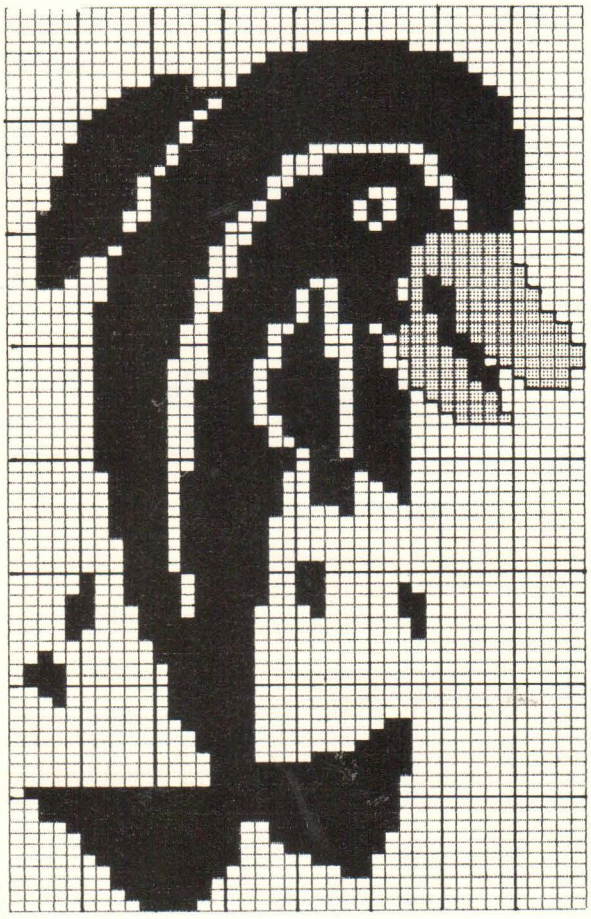
G

LARGE DOLPHIN

Pattern 'A' 40 stitches x 80 rows

Suitable for all electronic and European machines. Suitable for any machine with either some hand selection (see 2) or working in Intarsia (see 3)

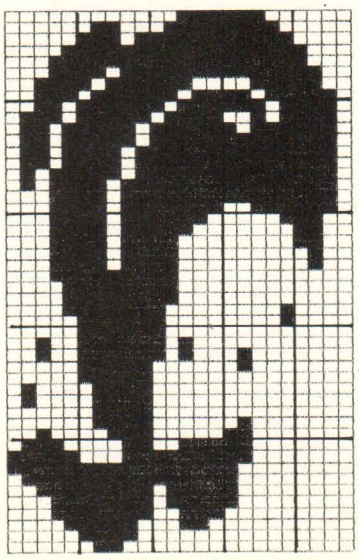
1. Use an electronic or Duo machine and punch black areas from chart only. The grey area at the beak should be added in Swiss darning once the motif is complete.
2. For 24 or 30 stitch repeat systems, the centre 24 (or 30) stitches can be punched from the chart. Working from the punchcard and the chart, pull 'extra' needles at either side of those selected by your machine, forward, so that they will also knit in contrast colour. Swiss darn beak as given in 1.
3. The whole motif can be worked in Intarsia. Using this method, the 'stripe' up the dolphin's back could be in a different colour to the background, the 'water drops' a different colour from the dolphin and the beak contrast worked at the same time as the main knitting.



SMALL DOLPHIN

Pattern 'B' 24 stitches x 48 rows

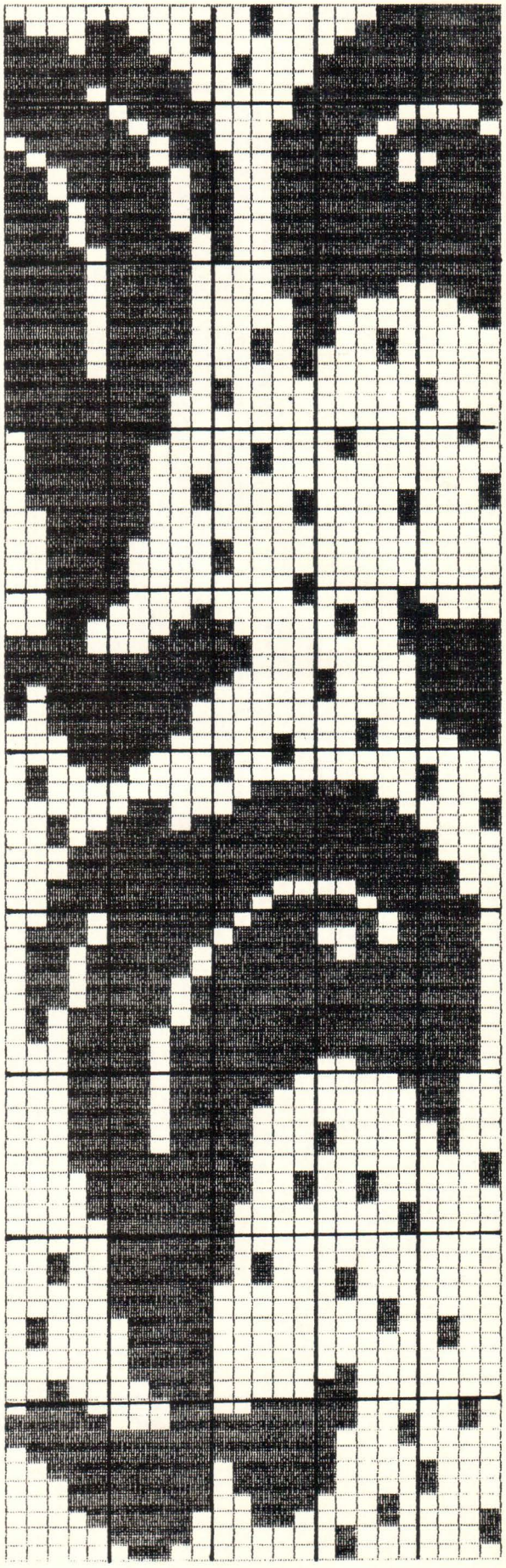
Designed as a single motif for 24 stitch punchcard machines, this may also be a more suitable size for smaller children.



REPEATING DOLPHIN

Pattern 'C' 24 stitches x 96 rows

Using 'B' as a repeating pattern would create rather large floats, but adding a few more 'water drops' to shorten them, results in this more appropriate design. The lower set of dolphins could be used alone as a border, or the pattern used as shown, with its counterchange of another row of dolphins.

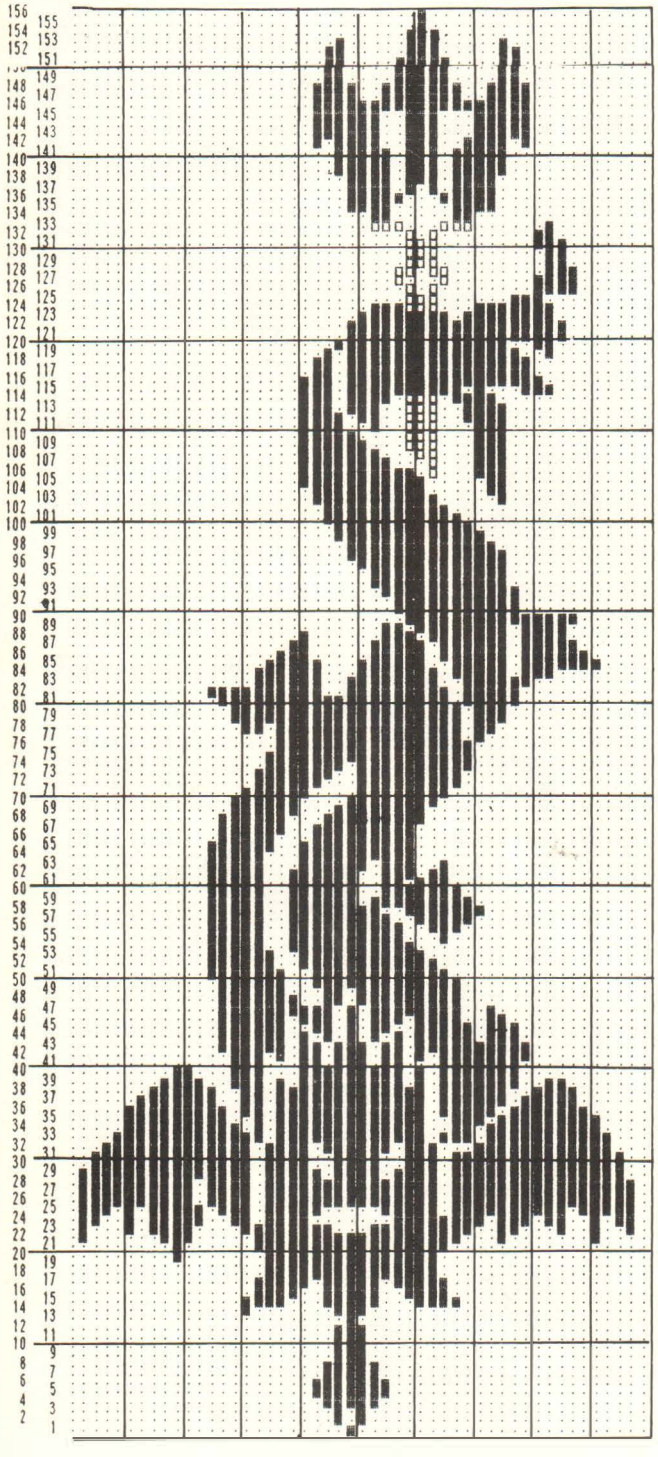


LARGE SERPENT

Pattern 'D' 50 stitches x 156 rows

This unusual design is most suited to electronic machines, although could also be worked using Intarsia.

Mark the mylar sheet for the serpent and then leave either part, or all of the trident to be Swiss darned — preferably in a metallic glitter — once the knitting has been completed. Worked in navy and white it is quite dramatic, but would make a sensational holiday evening look if the whole motif were worked in lurex.



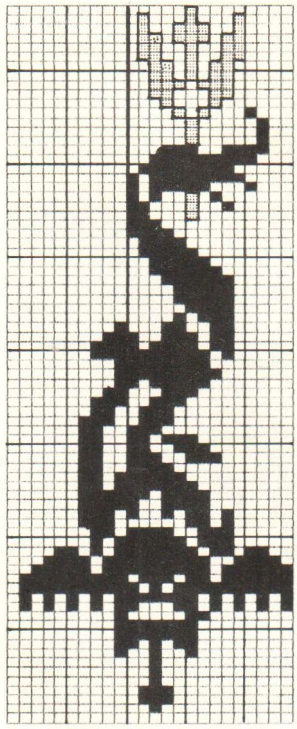
SMALL SERPENT

Pattern 'E' 24 stitches x 77 rows

Redesigned for non-electronic machines, this could be worked on 24, 30, 40 or 60 stitch repeating systems. Punch the black areas only and Swiss darn the trident in later.

Suitable Adaptation:

On an electronic machine, try combining the large and small serpent shapes in one garment for a really unusual design.



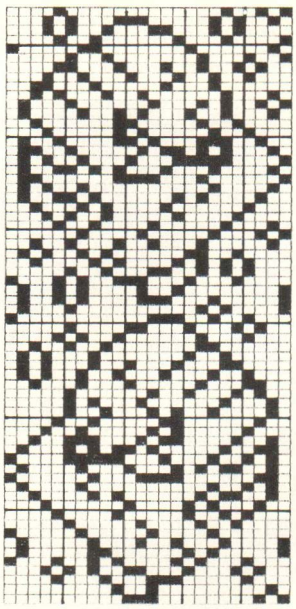
FISH

Pattern 'F' 24 stitches x 64 rows

Designed for 24 stitch repeat systems, but alternatives are possible.

Suitable Adaptations:

1. Use a fish as a single motif — on plain background — the motif could then be painted (see Maxi-Motifs for ideas).
2. Use a variegated or colour change yarn in bright colours on dark navy for a tropical fish look.
3. For 30 or 40 stitch repeat systems, the pattern could easily be redesigned. Place fish in centre of the repeat as bottom of pattern (omit background at first). Then place counterchange fish row so that it fills 'blank' areas between the first fish. Background bubbles can then be added as desired to shorten floats between the fish.

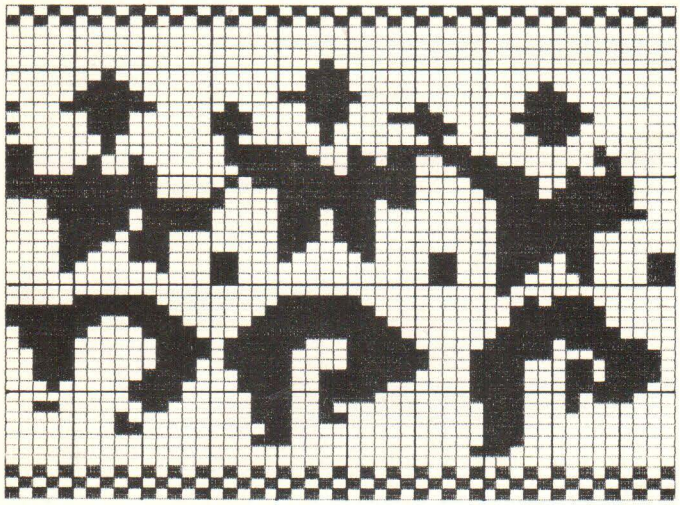


DANCING SAILORS

Pattern 'G' 49 stitches x 46 rows

A fun border for electronic machines, we knitted the sample in 2 ply cotton, using double Jacquard as some of the floats are rather long. It could be used on other systems with modifications:

1. Use the centre sailor as a motif for a 24 stitch punchcard machine.
2. Two sailors would fit into 30 stitches, so two could be used on a 30 or 60 stitch repeating system, or as a motif on a 40 stitch system (such as Duo).

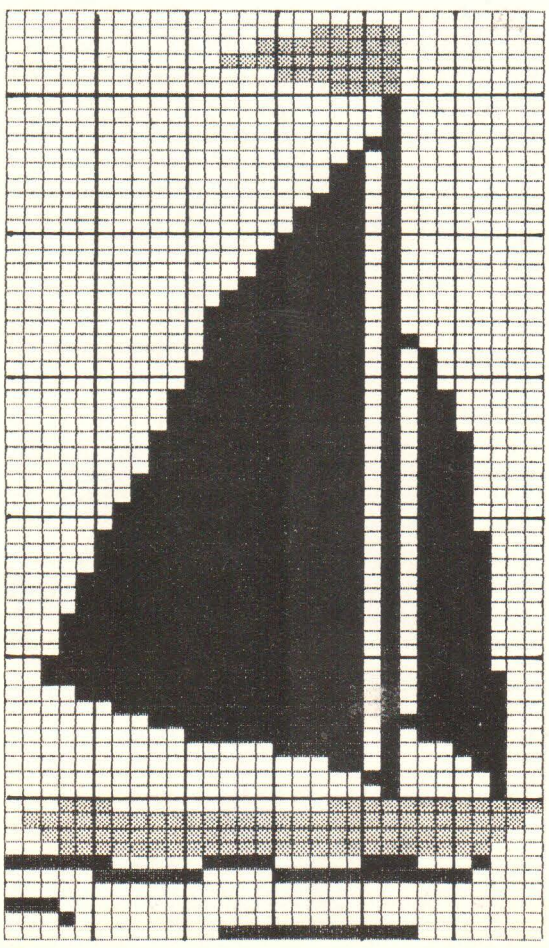


YACHT

Pattern 'H' 30 stitches x 66 rows

Suitable for electronic machines, 30 stitch or larger repeat systems, or 24 stitch punchcard machines if hand selection is done on stitches outside the centre 24. It could also be worked as Intarsia on basic machines. We changed the colours as follows:

Feeder 1/A	Feeder 2/B	Rows
Navy	White	6
Navy	Red	3
Blue	Red	1
Blue	Yellow	50
Blue	Red	5



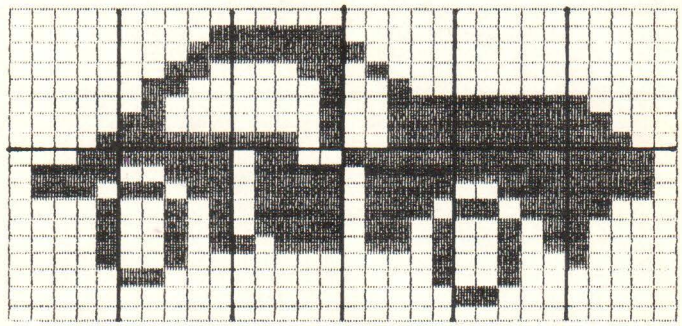
SALOON CAR

Pattern 'I' 30 stitches x 18 rows

Suitable for 30, 40, 60 stitch repeat systems and electronic machines, the car could also be worked using hand selection either side of the centre 24 stitches for a 24 stitch machine.

Suitable Adaptations:

1. Swiss darn the wheels in black if desired.
2. For larger repeating systems — 40 stitches through to electronics, work a border, with about 10 - 15 stitches between cars so that the colour of each car can be changed as you go across the row.



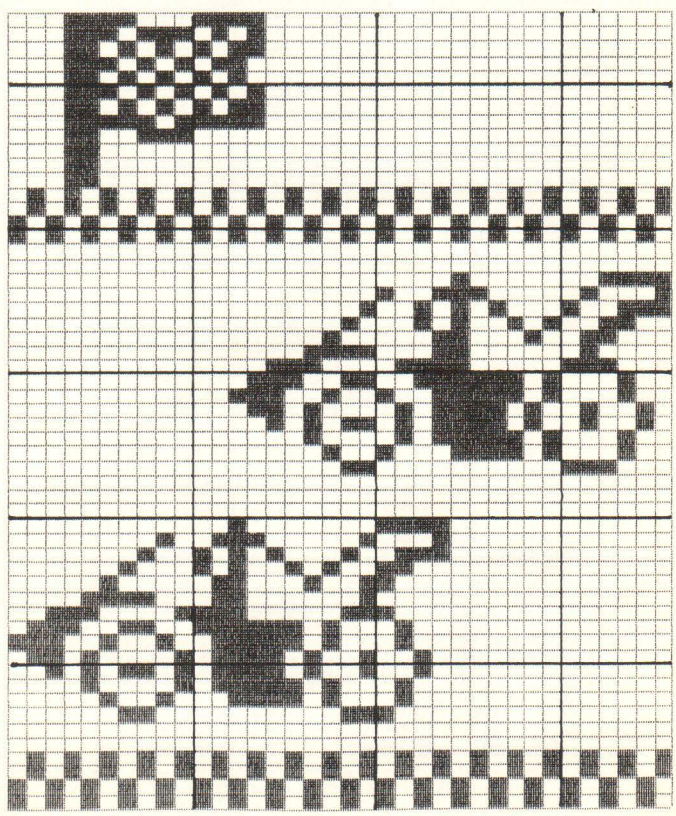
RACING TRACK

Pattern 'J' 36 stitches x 55 rows

Designed for electronic, 40 or 60 stitch repeat systems as shown, but there are possibilities for use on smaller repeating systems. We changed the border and track colour and the colours of the cars for a bold, bright look.

Suitable Adaptations:

1. Each car is less than 24 stitches wide, so the car and border could be punched on a 24 stitch repeat. Work the first track border right across the garment. After the first car has been worked (as a single motif), reset the card to start at the beginning of the car, but over a different set of 24 stitches (e.g. first car over centre 24 stitches, second over stitches 13 - 36 at left or right of '0'). Work the second car motif in a contrast colour. A second border can then be worked for the other side of the track and the finishing flag worked as a single motif in any suitable position as desired.
2. The cars could also be used as a simple repeating pattern (they will be quite close on 24 stitch systems, better spaced on 30 stitch repeats).

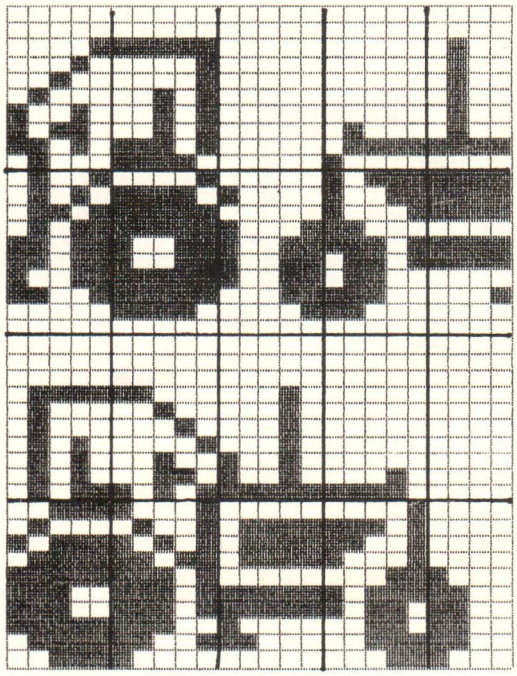


TRACTORS

Pattern 'K' 24 stitches x 40 rows

Shown as a 24 stitch repeating border, but there are easy adaptations:

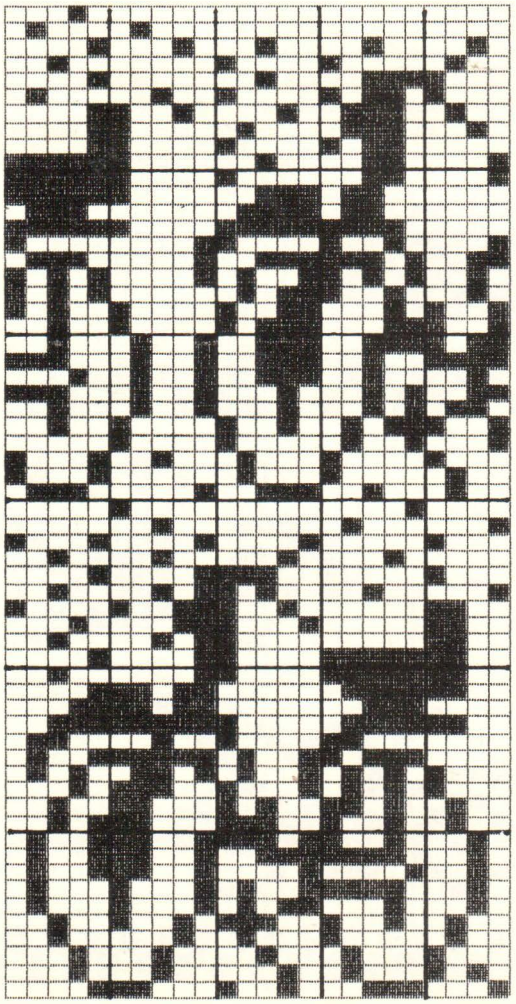
1. Can be used as a single motif (first tractor) on 24, 30, 40 or 60 stitch systems.
2. If spacing between tractors is adjusted, can be used as a repeating pattern on other systems.



BICYCLES

Pattern 'L' 24 stitches x 60 rows

Shown as a 24 stitch repeating pattern, but if the 'dotted' background is omitted would work well as a single motif, or could be adapted as given for the tractor pattern.

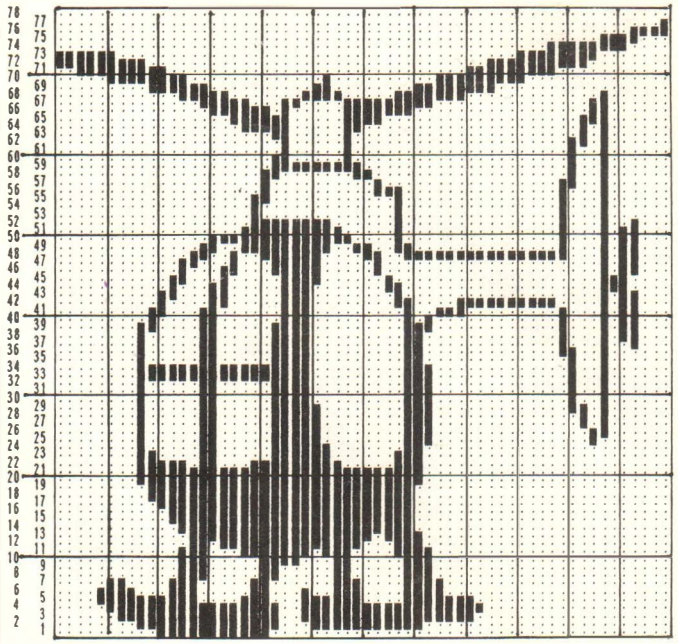


LARGE HELICOPTER

Pattern 'M' 60 stitches x 78 rows

Suitable for 60 stitch systems and electronic machines.

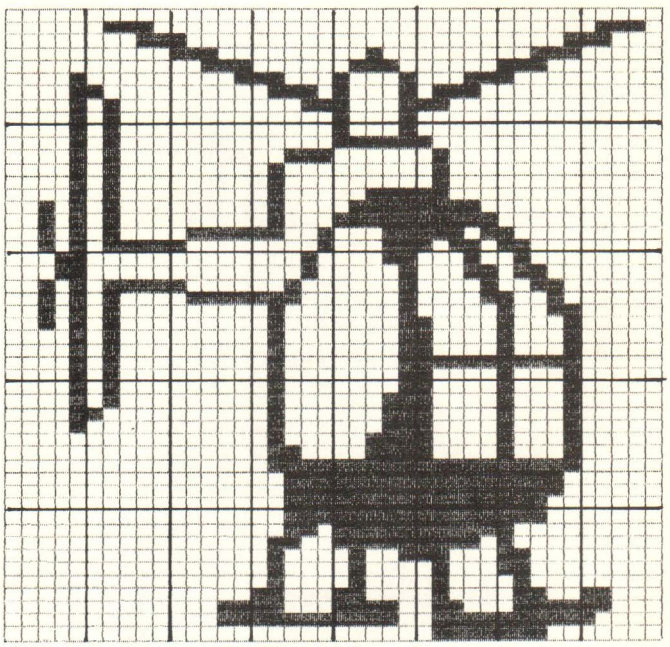
Helicopters have their fans amongst males of all ages, so this should prove a popular motif. It could be worked in Intarsia on all machines.



SMALL HELICOPTER

Pattern 'N' 40 stitches x 49 rows

Designed for Passap/Pfaff or electronic machines. Knitted in fine cotton in double Jacquard makes the motif smaller and taller, but different yarn types and knitting techniques would change the proportions — try alternating pushers and AX plus an arrow on the back bed. This will increase the fabric width.

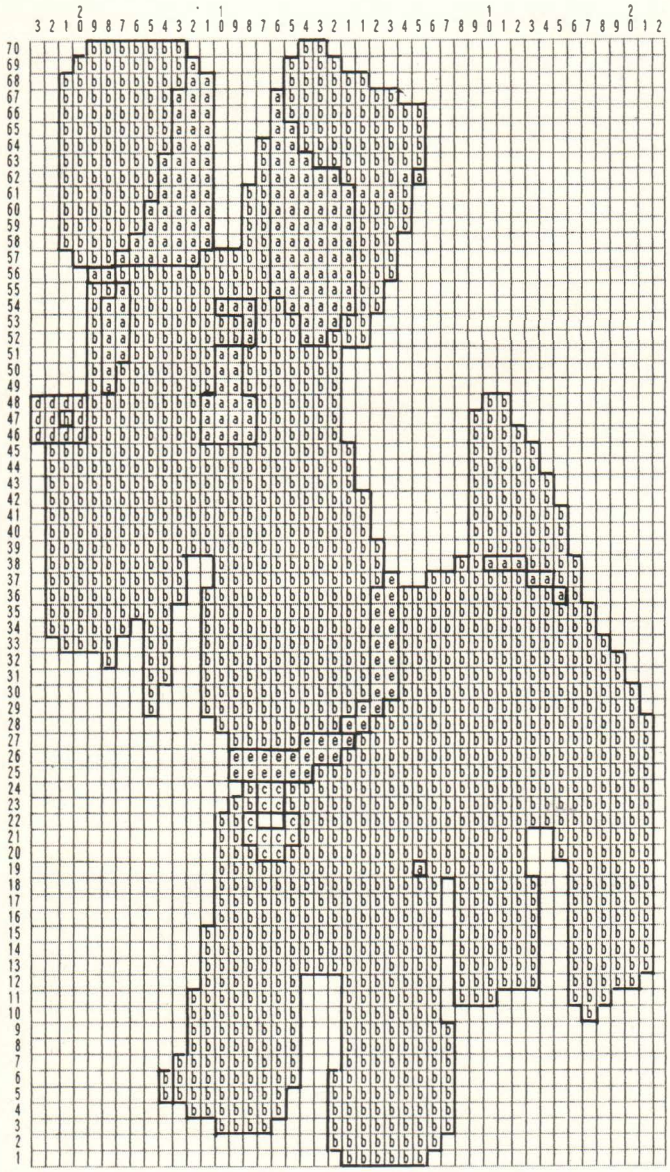


PUPPY

Pattern 'O' 45 stitches x 70 rows

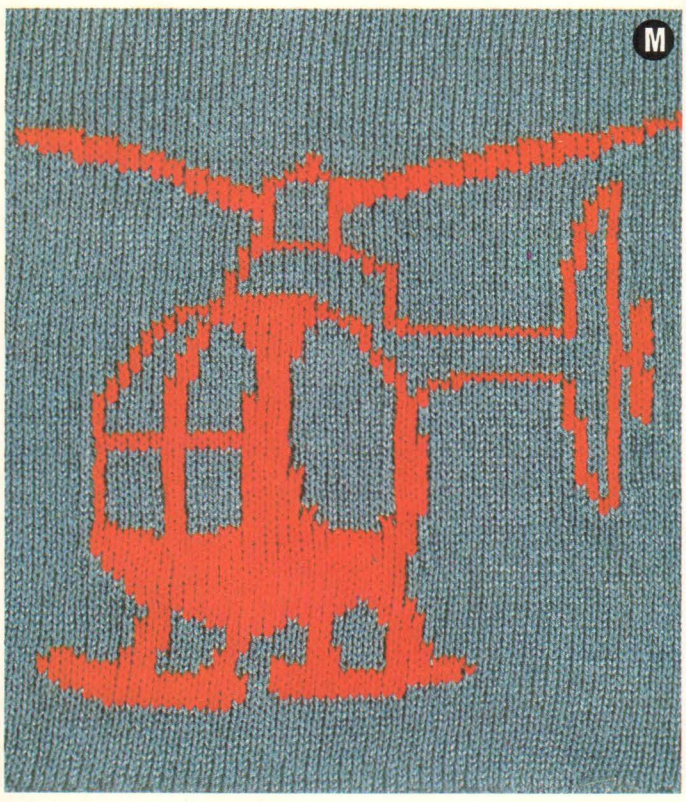
Suitable for electronic machines, or for Intarsia work. If knitting as an electronic single motif, omit the ancillary colours when marking the mylar sheet and Swiss darn in the details you want when knitting is complete. This is how the sample shown was worked. Colour suggestions for Intarsia:

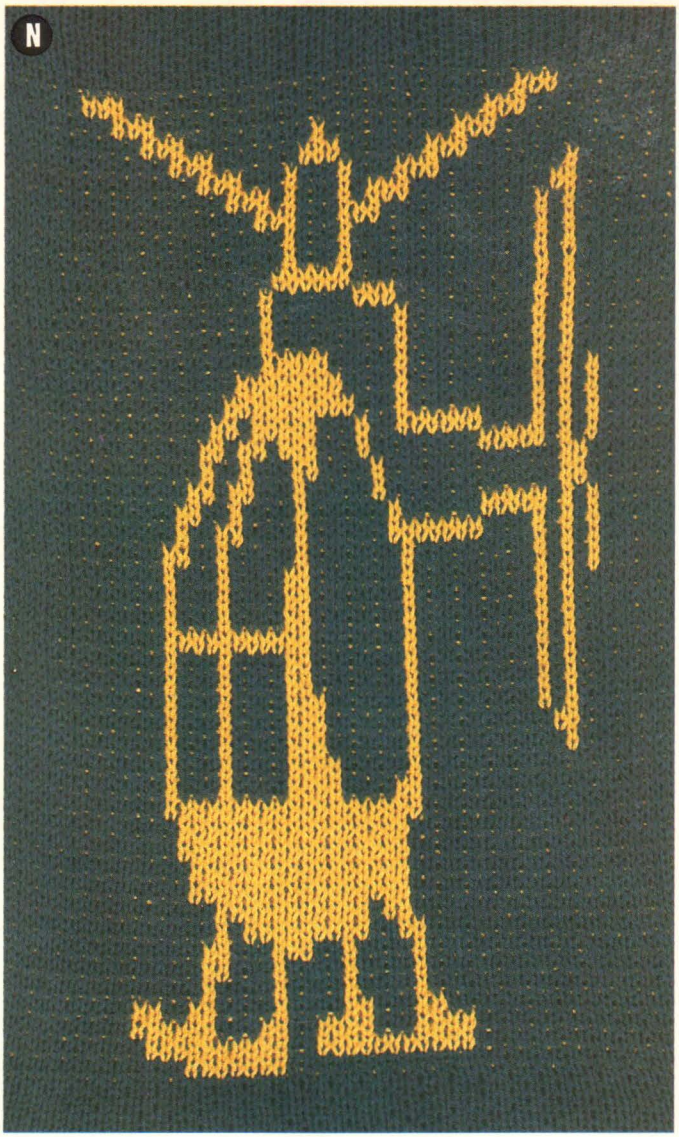
a = dark brown (could make this black for eyes if desired)
b = mid brown
c = gold lurex
d = black (add a white dot 'h' in centre of nose if nose added)
e = red



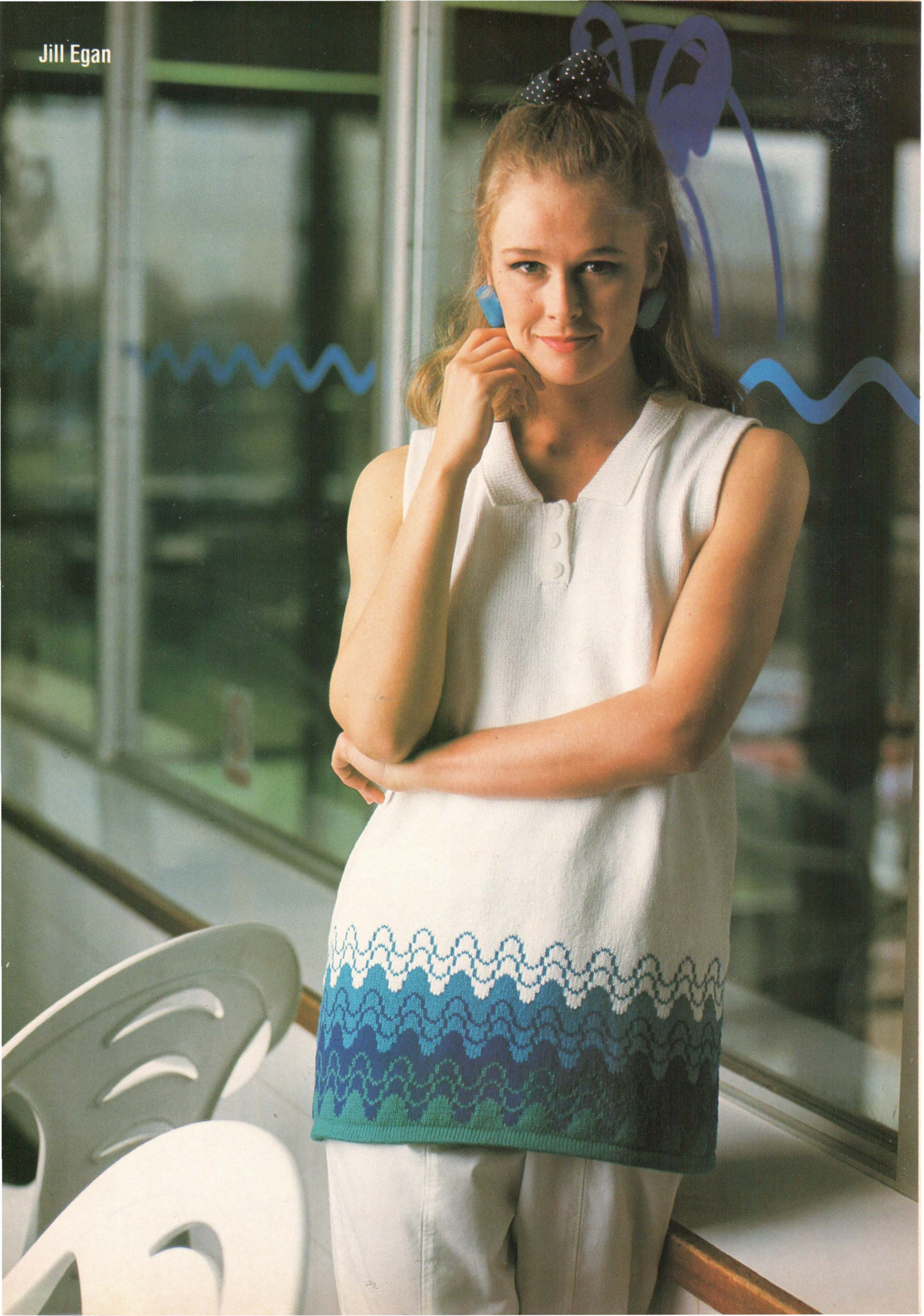
K

L


M


N

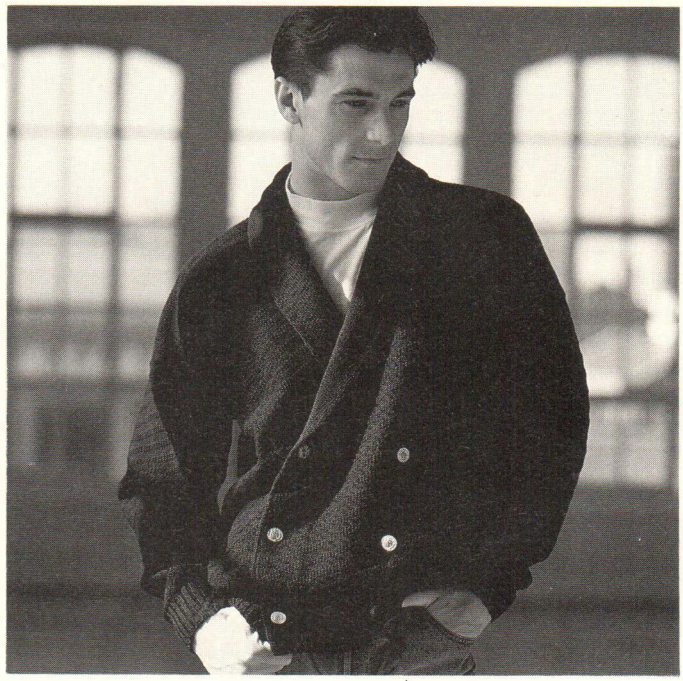
O


Jill Egan

Carol Doherty

Man's Double-breasted Tuck Stitch Jacket

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Texere 4 ply Wool*
***FIBRE CONTENT**: 100% Wool*
***COLOUR**: We used Navy (MC)*
***STOCKISTS**: To obtain this yarn, please write to Texere Yarns, College Mill, Barkerend Road, Bradford, West Yorks BD3 9AQ*



SIZES
To suit chest 102[107:112:117:122]cm.
Finished measurement 120[125:130:135:140]cm.
Length 71[72:72:73:73]cm.
Sleeve seam 52cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Texere 4 ply Wool.
5[5:6:6:6] x 250g cones in MC.
OR alternative Texere Wool and Nylon (80% Wool, 20% Nylon),
3[3:3:4:4] x 400g cones in MC.
6 gold buttons.
2 inner buttons.

MAIN TENSION
24 sts and 50 rows to 10cm measured over tuck patt (tension dial approx 9).
27 sts and 35 rows to 10cm measured over st st (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 54.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

SPECIAL NOTE
Please read instructions for front through carefully before commencing. The front edge is *opposite* the neck edge after the shoulder shaping, as the front pattern continues up and 'around' to form the shawl collar (as shown on diagrams).

BACK
With RB in position set machine for 2x2 rib. Push 144[150:156:162:168] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-3/MT-3, K40 rows. Transfer sts to MB. Insert punchcard and lock on first row. Set RC at 000. Using MT, set carr to select/memorise for patt and K1 row. Release punchcard and set carr for tuck. K until RC shows 160[162:162:166:166]. Place a marker at each edge. K until RC shows 306[310:310:316:316].

SHAPE NECK AND SHOULDERS
Note punchcard patt row. Using a separate piece of MC cast off 28[30:30:32:32] sts at centre. Using nylon cord, K 58[60:63:65:68] sts at L by hand, taking Ns down to NWP. Cont on rem 58[60:63:65:68] sts at R for first side. Cast off 10[11:11:12:12] sts at beg of next and every foll alt row 4 times in all, *at the same time,* dec 1 st at neck edge on next 8 rows. Cast off rem 10[8:11:9:12] sts.
CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Reset punchcard to noted row. Set carr to select/memorise without K and take to L. Release punchcard, set carr for tuck and work L side to correspond with R.

LEFT FRONT
With RB in position set machine for 2x2 rib. Push 24 Ns to L and 72[75:78:81:84] Ns to R on MB and corresponding Ns on RB to WP. 96[99:102:105:108] Ns in all. Work as given for back until RC shows 160.

SHAPE FRONT
Dec 1 st at front (L) edge (R for R front) on next and every foll 40th row 4 times in all. *At the same time,* when RC shows 160[162:162:166:166]. Place a marker at armhole edge. When dec complete 92[95:98:101:104] sts. K until RC shows 286. Dec 1 st at front (L, R for R front) edge on next and every foll 6th row to end of garment (see special note). *At the same time,* K until RC shows 314[318:318:324:324]. (K1 extra row for R front).

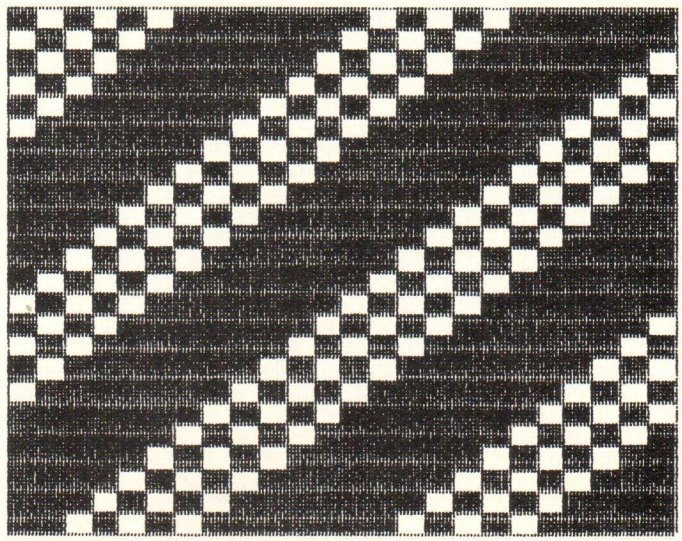
SHAPE SHOULDER
Cast off 10[11:11:12:12] sts at beg of next and every foll alt row 4 times in all, K1 row. Cast off 10[8:11:9:12] sts at beg of next row. 37 sts.

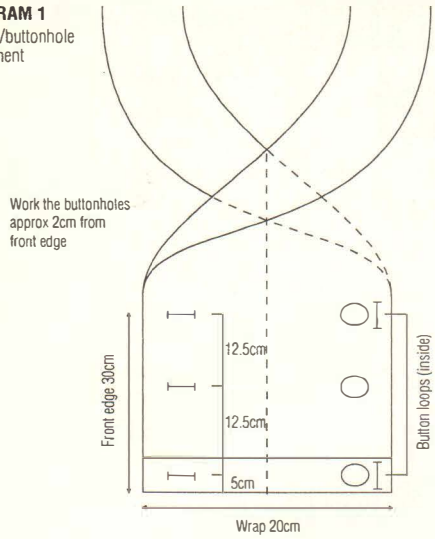
SHAPE COLLAR
Keeping front dec correct throughout K until RC shows 325[325:325:330:330]. Inc 1 st at neck (R, L for R front) edge on next and every foll 5th row until RC shows 362[368:368:378:378]. (K1 extra row for R front). Cast off 6 sts at beg of next and every foll alt row 5 times in all, K1 row. Cast off rem 5[6:6:7:7] sts.

RIGHT FRONT
With RB in position set machine for 2x2 rib. Push 24 Ns to R and 72[75:78:81:84] Ns to L of centre '0' on MB and corresponding Ns on RB to WP. Work as given for left front, reversing shaping and noting difference in rows to reverse shaping.

SLEEVES
With RB in position set machine for 2x2 rib. Push 70[72:72:74:74] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K30 rows. Transfer sts to MB. Insert punchcard and lock on first row. Set RC at 000. Using MT, set carr to select/memorise for patt and K1 row. Release punchcard and set carr for tuck. K until RC shows 10. Inc 1 st at each end of next and every foll 6th row 35 times in all. 140[142:142:144:144] sts. K until RC shows 222. Cast off.

RIGHT COLLAR AND FACING
Push 22 Ns to WP. Cast on by hand ('e' wrap).
Set RC at 000. Using MC and MT, K until RC shows 125. Inc 1 st at R (L for L collar) on next and every foll 5th row throughout the whole piece, *at the same time* when RC shows 150. Dec 1 st at L edge





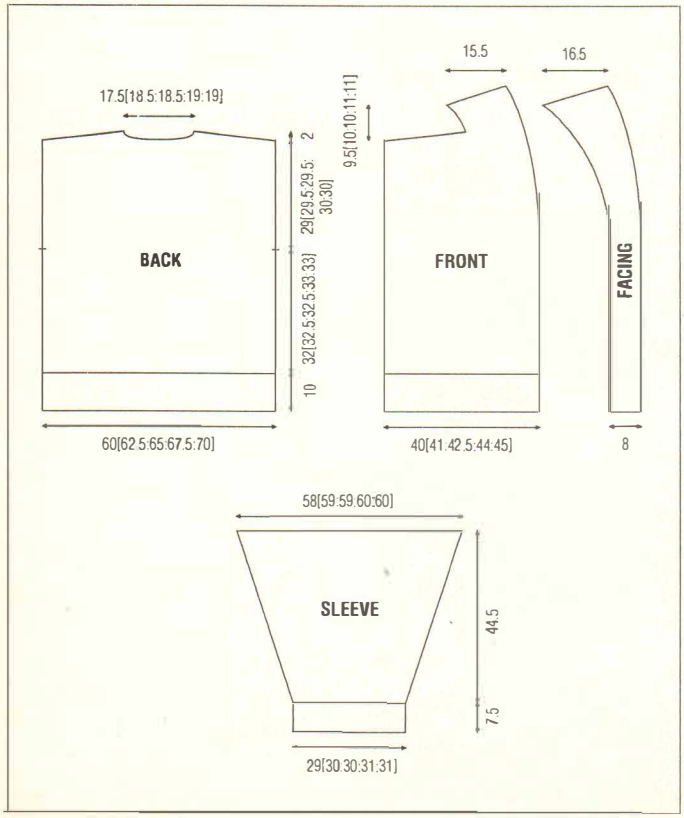
(R for L collar) on next and every foll 30th row 3 times in all. K until RC shows 240. Dec 1 st at L (R for L collar) edge on next and every foll 8th row 5 times in all. RC 280. 45 sts. Dec 1 st at L (R for L collar) on next and every foll 5th row until RC shows 310[314: 314:320:320]. CAR (K1 extra row for L collar, CAL). Cast off 7 sts at beg of next and every foll alt row 5 times in all. RC 320[324:324:330:330]. Cast off rem 8 sts.

LEFT COLLAR AND FACING

Work as given for right collar, reversing shaping and noting difference in rows to reverse shaping.

TO MAKE UP

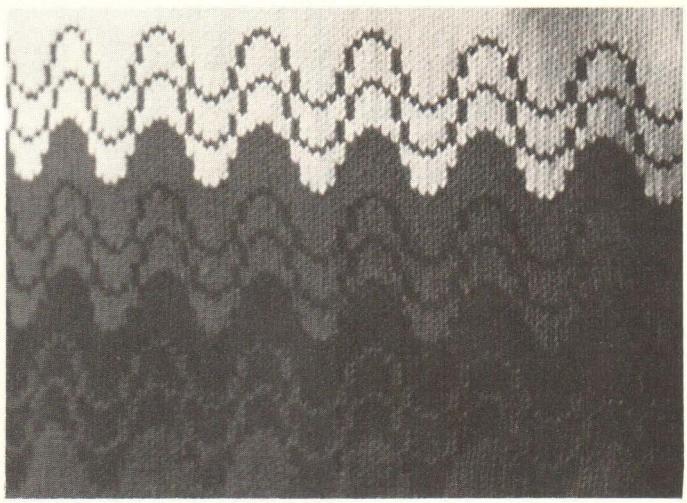
Block and steam press pieces to correct measurements. Join shoulder seams. Join the back seam of the collars. Stitch the under collar to the neck edge at back. With right sides together, stitch the collar and facing to the body round the outer edge. Press the seam flat and turn out. Allow the facing to roll over the edge and saddle stitch along the seam. Put the back collar seams together and stitch the collar to the neck edge. Slip stitch the facing to the body. Press the collar and front edge. Allow the collar to roll back approx 30cm from the lower edge. Make 3 hand worked buttonholes and 2 button loops (see Diagram 1). Stitch 3 buttons to the left side and 3 to the right. Stitch 2 inner buttons behind the upper and lower buttons on the left side. Set in sleeves between markers.Join side and sleeve seams.

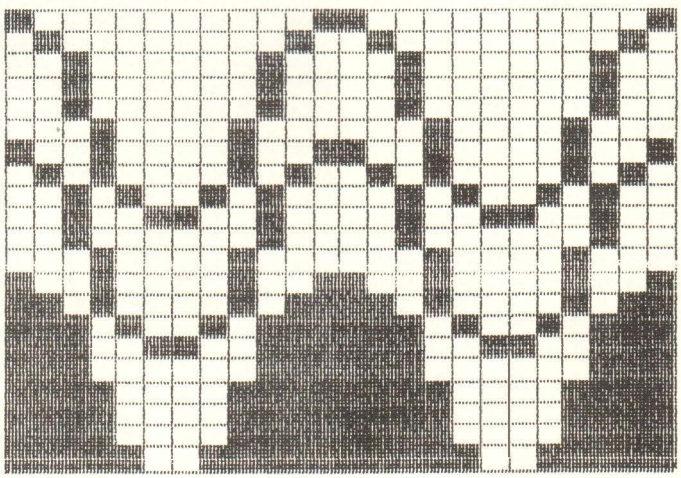


Lady's Tab Collared Summer Top

Illustrated on page 39

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Many A Mickle Soft Cotton 4 ply*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used White (MC), Jade (A), Cobalt (B) and Turquoise (C)*
***STOCKISTS**: To obtain this yarn, please write to Many A Mickle, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*





SIZES

To suit bust 81-86[91-96:101]cm.
Finished measurement 96[104:113]cm.
Length 71[73:75]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle Soft Cotton 4 ply.
1 x 500g cone in MC.
100g in each of A, B and C.
3 buttons.

MAIN TENSION

28 sts and 39 rows to 10cm measured over st st after washing, drying and steampressing (tension dial approx 8). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 54.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Border pattern worked thus:
Set RC at 000. Insert punchcard and lock on first row. Using A and MT, K1 row. Set carr to select/memorise for patt and K 1 row. Release punchcard and set carr for Fair Isle. Change colours thus:

Feeder 1/A	Feeder 2/B	Rows
B	A	21
C	B	21
MC	C	21

Continue in MC and st st throughout.

BACK

Push 134[146:158] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using MC and MT-2, K16 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row.
Set RC at 000 and work border patt (see patt note). When pattern complete, cont in MC and st st throughout.
Set RC at 000 and K until RC shows 114.

SHAPE ARMHOLES

Set RC at 000. Cast off 10 sts at beg of next 2 rows*. Cast off 3[3:4] sts at beg of next 8 rows. Dec 1 st at each end of next and every foll alt row 5[6:5] times in all. 82[90:96] sts. K until RC shows 82[90:98].

SHAPE SHOULDERS

Push 66[70:73] Ns at opposite side to carr to HP. Set carr for HP and WK over rem 16[20:23] sts. CAL. Push 16[20:23] Ns nearest carr to UWP and WK. WK over rem 50 sts.

FRONT

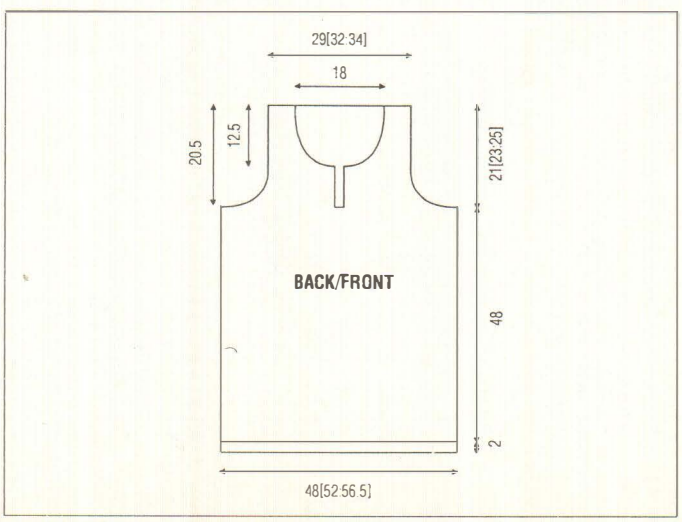
Work as given for back to *. Keeping armhole shaping correct as given for back, *at the same time,* when RC shows 2[10:18].

SHAPE FRONT OPENING

Slip centre 8 sts on to a piece of WY, pushing empty Ns to NWP. Set carr for HP and push Ns at left to HP. Cont over rem sts at R for first side. K until RC shows 34[42:50] (37[41:44] sts rem after armhole shaping).

SHAPE NECK

Always taking the yarn around the first inside N in HP, push 5 Ns at opposite side to carr to HP on next row, K1 row. Push 2 Ns at opposite side to carr to HP on next and every foll alt row 3 times in all, K1 row. Push 1 N at opposite side to carr to HP on next and every foll alt row 10 times in all. 16[20:23] sts. K until RC shows 83[91:99].



SHAPE SHOULDER

WK over rem sts.
CAL. Reset RC at 2[10:8]. Set carr so HP Ns will K and continuing armhole shaping as given for back, work to correspond with first side.

ARMHOLE BANDS

Join shoulder seams, by replacing shoulder sts on to machine with right sides together. Using MC, K1 row and cast off.
Push 156[164:172] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using MC and MT-2, K20 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. Using T8, K1 row. With wrong side facing, pick up sts from armhole edge and hang evenly along the row. Using T10, K1 row and cast off.

COLLAR

With RB in position set machine for full needle rib. Push 126 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for full needle rib. CAR. Using MC, cast on and K4 tubular rows. Using T6/6, K22 rows. Transfer sts to MB. With right side facing, pick up sts from neck edge, from front opening as far round as possible. Knit sts manually and cast them off, until there is sufficient give to pick up remaining neckband edge and hang on to remaining Ns. Continue to knit sts by hand and cast off.

BUTTON BAND

Push 24 Ns to WP. Work as given for armhole band, but only K 24 rows before turning a hem and completing by picking up edge of neck opening evenly.

BUTTONHOLE BAND

Work as given for button band, adding buttonholes on 6th and 18th row thus: Counting from L, miss 3 sts, *work buttonhole over next 3 sts, miss 5 sts* Repeat from * to * until a total of 3 buttonholes have been worked. Complete as given for button band.

TO MAKE UP

Wash pieces and block to correct measurements when damp. Allow to dry and steam press. Allow to dry. Join side seams. Graft bottom tab edge to tab openings, lapping buttonhole over button band. Sew on buttons to correspond with buttonholes. Join side seams.

Ruth Lee continues to explore the world of exciting decorative finishes on men's wear

APOLOGIES
for any confusion created last month when the wrong portion of Ruth's samples were printed. The correct samples, relating to Ruth's edgings and welt directions in the May issue, are shown on page 46

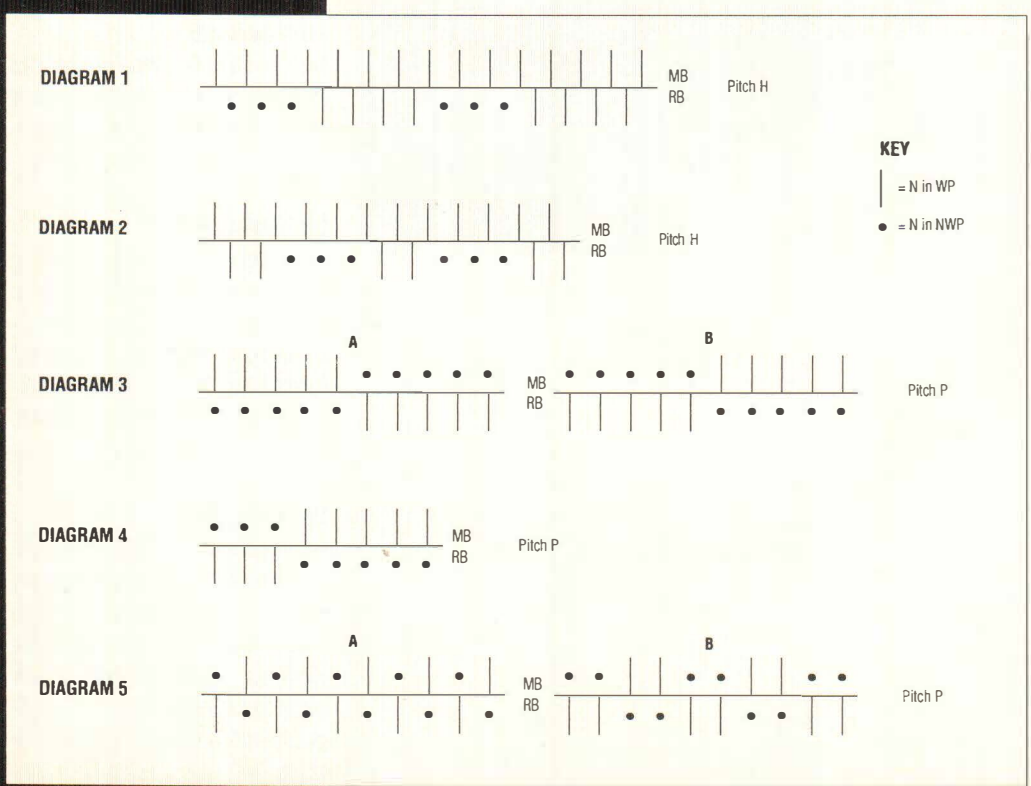
THE Designer LOOK

Decorative finishes for men's wear

Stitch patterns for welts and collars on men's wear can be developed in a variety of ways to add detail and individuality to your designs. The first article in this series covered manual transfer knit and purl facing rib patterns, combined with alternating colour sequences. Practical considerations encountered in combining a variety of techniques were also outlined. In this article hand-tooled cables and eyelet patterns are sampled alongside bands of single bed, hand wrapped weaving and against various needle arrangements and simple racked ribs. It is most important to sample any of the methods suggested in combination with your main stitch pattern. In this way you can assess the effect one stitch pattern will have against another; for example: as a general principle cables tend to reduce some of the elasticity as does knitweave and any additional embroidery. Compensate for these by following the instructions outlined in Part 1 (May issue) for decreasing or increasing the number of stitches in working position on any given section of knitting.

SAMPLE 1

A racked rib with knitweave insertion.
(a) Cast on 67 stitches for a full needle rib.
(b) Knit 3 rows tubular at T 2/2. Knit 3 rows full needle rib at T 5/5.
(c) Transfer the stitches between beds as shown in Diagram 1.
(d) Knit 6 rows in Colour A and rack one full position to the right.
Knit 2 rows in Colour B and rack one full position to the left.
Knit 2 rows in Colour B.
Repeat these ten rows, combining Colours A and C, followed by Colours A and D. The final section combines Colours A and B.
(e) Complete the welt by knitting 6 rows in Colour A and transferring all stitches to the back bed.
Knitweave border:
(i) Push all needles forward to 'E' position, and 'e' wrap each needle with two strands of Colour B. Knit 2 rows in Colour A.
(ii) Push all needles forward to 'E' position and 'e' wrap alternate needles with two strands of Colour C. Knit 2 rows in Colour B.
(iii) Hook up the weaving thread (Colour B) from the previous row on to the corresponding needle in the current row to form a zig-zag pattern. Knit 2 rows in Colour A.
(iv) Repeat Steps (ii) and (iii) in Colour D and Colour B.
(v) Repeat Step (i).
(vi) Turn the knitting using waste yarn or the garter bar, and continue in single bed patterned knitting technique.



SAMPLE 2

An alternative racked rib with knitweave inserts.
(a) Cast on as for Sample 1, and knit 3 rows tubular, followed by 3 rows full needle rib.
(b) Transfer the front bed stitches to the back bed as shown in Diagram 2.
(c) Rack one full position to the right on alternate rows (three times).
(d) Rack one full position to the left on alternate rows (seven times).
(e) Rack one full position to the right on alternate rows (four times).
(f) Repeat this sequence as many times as required.
(g) Transfer all ribbed stitches to the back bed and work a knitweave border. Turn the knitting and continue in single bed patterned knitting technique.

SAMPLE 3

This is a variation on Sample swatch 5 (from last month), and incorporates a simple 2 over 1 cable-cross on the back bed stitches. The main rib pattern is knitted on two alternating needle positions over 8 rows on each needle setting, as shown in Diagram 3.

The cable-cross takes place after the fourth row on the centre three stitches. A cross stitch is hand-embroidered (using two strands of Panama) on each of the purl-facing rectangles.

SAMPLE 4

Eyelet ribs, decorated with single bed slip stitch tubing.
(a) Cast on for a 1 x 1 rib over 60 stitches. Knit 3 rows tubular and 4 rows rib.
(b) Transfer the stitches as in Diagram 4.
(c) Knit 6 rows.
(d) Work the eyelet pattern on the back bed by moving the left and right stitches in each group of three stitches across to the centre stitch (K3 together) and knit 6 rows. Repeat six times in all.

SAMPLE 1

SAMPLE 2

SAMPLE 3

SAMPLE 4

SAMPLE 5

SAMPLE 6

SAMPLE 7

SAMPLE 8

(e) Transfer all the rib-bed stitches to the main bed and knit 2 rows.
(f) Work one row of hand-tooled eyelets and knit 2 rows.
(g) Continue with pattern as in previous examples.
(h) Knit a long length of slip-tubing over 4 stitches at T6 to decorate the eyelet rib (the machine is set to slip in one direction, and to knit in the opposite direction).

SAMPLE 5

A cabled rib on a full pitch setting.
(a) Cast on for a 1 x 1 rib (full pitch) as in Diagram 5A.
(b) Knit 3 rows circular and 6 rows rib at T 5/5.
(c) Transfer stitches between the back and front beds as in Diagram 5B.
(d) Knit 4 rows. Make a 2 over 2 cable-cross on every alternate group of 4 stitches on the back bed.
(e) Knit 6 rows.
Repeat Steps (d) and (e) six times in all.

SAMPLE 6

An alternative cabled rib on a full-pitch setting with the same needle arrangement as shown in Diagram 3A.

SAMPLES 7 AND 8

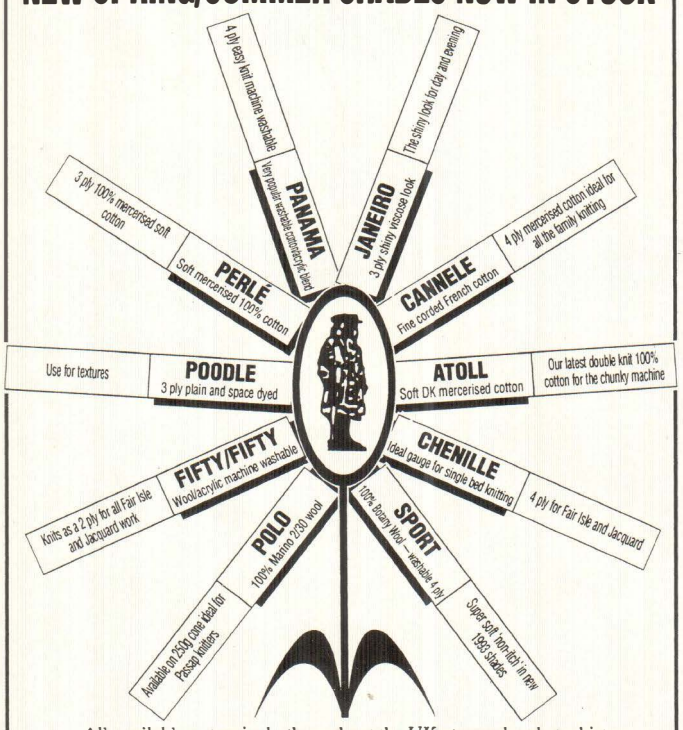
These are worked on the single bed only, and incorporate hand-wrapped knitweave borders with a traditional single bed hem. The hems are knitted at main tension 6, the knitweave borders at main tension 8. The knitweave patterns are a combination of 'e' wraps, a chain cast-on using the crochet hook, and the hook-up method as described in Sample 1. A small amount of hand-embroidery is used to embellish the knitweave pattern in Sample 7.

It is important to bear in mind that knitweave is particularly lacking in elasticity, and should be used in welts on fairly loose-fitting styles.

Having worked your way through some of the examples given, study your garment patterns and decide whether you want to add an individual touch to a design. For example, consider rearranging a cable sequence or simply working a similar rib pattern but on an alternate needle setting. You may also decide to restyle a garment by replacing the ribbed welts, cuffs and collar with a single bed hem as shown in Samples 7 and 8. Whatever you decide to do, always knit a sample swatch combining any new stitch patterns and construction details before knitting the final piece.

Next month, this series continues with a look at women's wear and more possible working methods to achieve that 'Designer Look'. We also have an exclusive men's wear sweater from Ruth which illustrates many of her exciting techniques.

NEW SPRING/SUMMER SHADES NOW IN STOCK

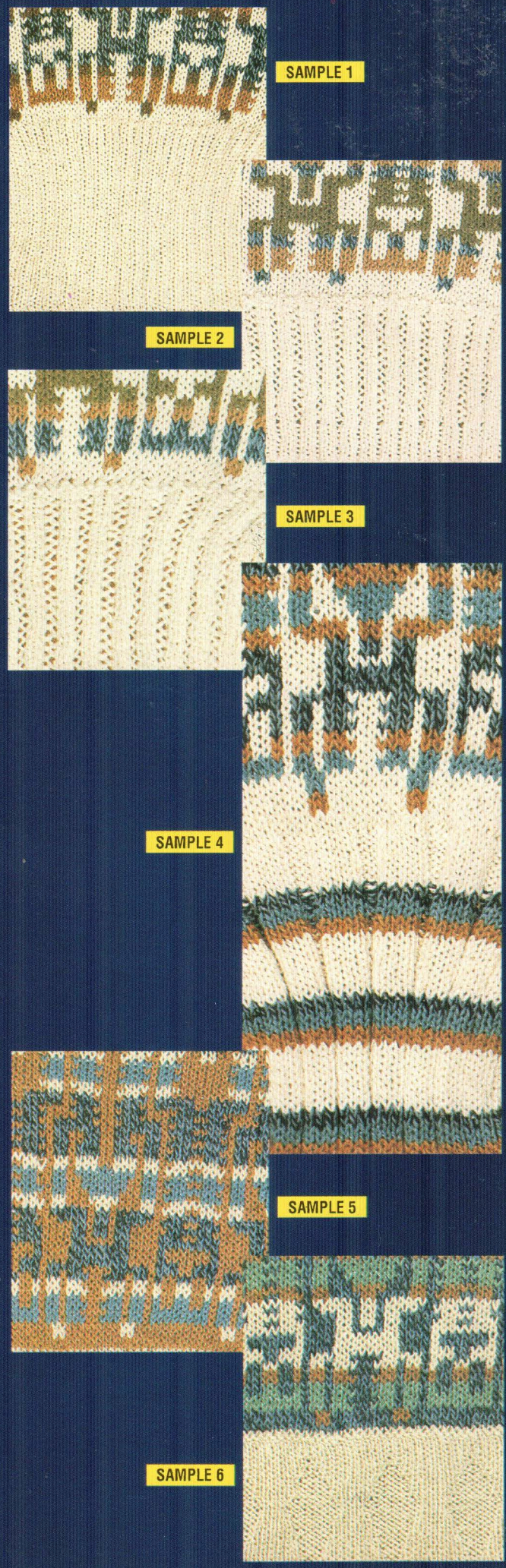

4 ply easy knit machine washable
PANAMA
Very popular washable commercial blend
The shiny look for day and evening
JANEIRO
3 ply shiny viscose look
3 ply 100% mercerised soft cotton
PERLÉ
Soft mercerised 100% cotton
4 ply mercerised cotton ideal for all the family knitting
CANNELE
Fine corded French cotton
Use for textures
POODLE
3 ply plain and space dyed
ATOLL
Soft DK mercerised cotton
Our latest double knit 100% cotton for the chunky machine
FIFTY/FIFTY
Wool/acrylic machine washable
CHENILLE
Ideal gauge for single bed knitting
Knits as a 2 ply for all Fair Isle and Jacquard work
4 ply for Fair Isle and Jacquard
POLO
100% Merino 2/30 wool
SPORT
100% Botany Wool – washable 4 ply
Available on 250g cone ideal for Passap knitters
Super Soft 100% itch in new 1993 shades

All available extensively throughout the UK at your local stockist
or write for our mail order catalogue price £2.95
or telephone with credit card to:

YEOMAN YARNS LTD

36 Churchill Way, Fleckney, Leics LE8 0UD
Telephone:(0533) 404464 Fax: (0533) 402522
'In USA — call 1-800 Yarn-Ups'

CORRECTIONS TO SWATCHES FROM MAY ISSUE



COTTON FOR SUMMER

— MAYPOLE 4 PLY COTTON

350 gram cones of this Superb 4 ply soft cotton at only

£3.99

each when you order five or more cones.

POSTAGE FREE

Colour reproduction of yarns is as accurate as printing will allow

To BSK LTD, MURDOCK ROAD, MANTON INDUSTRIAL ESTATE, BEDFORD MK41 7LE

Please send me.....cones of 'Maypole' 4 ply cotton yarn
(indicate number of cones of each colour in the relevant boxes).

☐ 1. IVORY ☐ 2. APRICOT ☐ 3. SILVER ☐ 4. JADE ☐ 5. DAMSON ☐ 6. FUCHSIA ☐ 7. BLACK ☐ 8. PEACH ☐ 9. PINK ☐ 10. PALE LILAC ☐ 11. LEAF GREEN

☐ 12. SCARLET ☐ 13. HYACINTH ☐ 14. SAND ☐ 15. LEMON ☐ 16. SAXE ☐ 17. DUSTY PINK ☐ 18. TURQUOISE ☐ 19. WHITE ☐ 20. CLOVER ☐ 21. NAVY

PRICES:	NO	PRICE PER CONE	POSTAGE AND PACKING	TOTAL
5+ CONES		£3.99	FREE	
1 TO 4 CONES		£4.60	£1.95	

Please send to:
BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE or Ring us on (0234) 217096

Cheque/PO payable to BSK Ltd.
Payment by BSK Account Card or Credit Card

Card No. ☐ ACCESS ☐ VISA

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Signature.....

Expiry Date.....

Name.....

Address.....

.....

.....

Postcode.....Tel No.....

If you do not wish to cut your magazine, please send your order on a separate sheet of paper. MKT 6/93

SIZES
To suit bust 81-86[91-96] cm.
Finished measurement 103[120]cm.
Length 63[64]cm.
Sleeve seam 47.5[48.5]cm.
Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

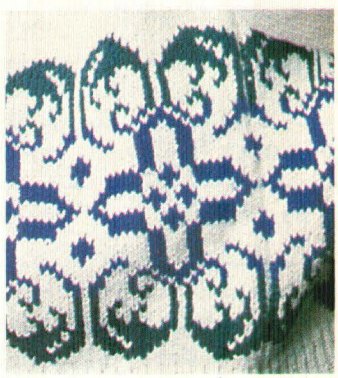
MATERIALS
Brockwell 4 ply Bouclé Cotton.
600g in MC.
Brockwell 4 ply Soft Cotton.
50g in each of A and B.

MAIN TENSION
28 sts and 47 rows to 10cm measured over st st, after washing, drying and steaming (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 54.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN
Punch card or mark mylar sheet before starting to knit.



PATTERN NOTE
Border patt worked thus:
RC000. Insert punchcard and lock/program patt on first row. Using MC and MT, K1 row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Using MC in feeder 1/A throughout, change colours in feeder 2/B thus:
Using A, K12 rows. Using B, K27 rows. Using A, K12 rows.
RC shows 53, continue in MC throughout.

BACK
With RB in position set machine for 1x1 rib. Push 146[170] Ns on MB and corresponding Ns on RB to WP. Arrange

Lady's Fair Isle Border Sweater

***MACHINES**: These instructions are written for standard gauge punchcard or electronic machines with ribber*
***YARN**: Brockwell 4 ply Bouclé Cotton and 4 ply Soft Cotton*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Bouclé Cotton in White (MC), Soft Cotton Shade 520 Peacock (A) and Shade 559 Cobalt (B)*
***STOCKISTS**: To obtain this yarn, please write to Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*

Ns for 1x1 rib. CAR. Using A, cast on and K3 tubular rows. Using B and T3/3, K 2 rows. Using MC*, K 28 rows. Transfer sts to MB**. Work border patt (see patt note). Cont in st st and MC throughout.
Set RC at 000. K until RC shows 118. Place a marker at each edge.
Set RC at 000. K until RC shows 128[132].

SHAPE SHOULDERS

Set carr for HP and always taking the yarn around the first inside N in HP, push 8[10] Ns at opposite side to carr to HP on next 2 rows. Push 7[9] Ns at opposite side to carr to HP on next 10 rows. WK over rem 60 sts. CAL. Push Ns nearest carr to UWP and WK. CAR. Set carr so HP Ns will K and WK.

FRONT

Work as given for back until RC shows 94[98] (after armhole markers have been placed).

SHAPE NECK

Set carr for HP and push 14 Ns at centre and all Ns to L to HP. Always taking the yarn around the first inside N in HP, K2 rows. Push 4 Ns at opposite side to carr to HP on next row, K1 row. Push 3 Ns at opposite side to carr to HP on next row, K1 row. Push 2 Ns at opposite side to carr to HP on next and every foll alt row 3 times in all, K1 row. Push 1 N at opposite side to carr to HP on next and every foll alt row 10 times in all. K until RC shows 129[133].

SHAPE SHOULDER

Push 8[10] Ns at opposite side to carr to HP on next row, K1 row. Push 7[9] Ns at opposite side to carr to HP on next and every foll alt row 4 times in all, K1 row. Push 36[46] Ns nearest those in WP to UWP and WK.
CAL. Reset RC at 129[133]. Leaving 7th N to L of centre '0' and all Ns to R of it in HP, push rem Ns to UWP. Work L side to correspond with R.
Set carr so HP Ns will K and WK over rem 60 sts.

NECKBAND

Join one shoulder seam by replacing coresponding back and front shoulder sts on to same Ns, right sides together. Using MT, K1 row and cast off.
With RB in position set machine for 1x1 rib. Push 140 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to *. K10 rows. Transfer sts to MB. With wrong side facing, pick up sts from back and front neck and hang evenly along the row. Using T10, K1 row and cast off.
Join second shoulder and work to correspond with first.

SLEEVES

Worked downwards

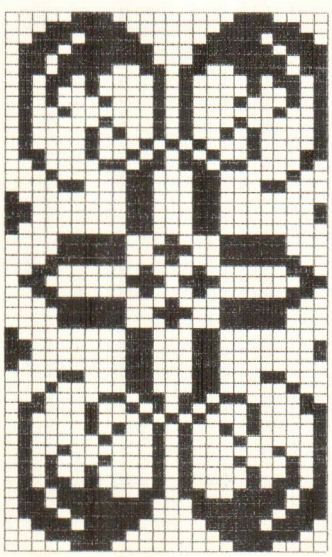
Push 150[156] Ns to WP. With wrong side facing, pick up armhole edge evenly between markers and hang on to Ns, setting shoulder seam at centre '0'.
Set RC at 000. Using MC and MT, K6 rows. Dec 1 st ff at each end of next and every foll 6th row 6[8] times in all, K7 rows. Dec 1 st at each end of next and every foll 8th row 19[18] times in all. 100[104] sts. K until RC shows 194[198] and WK.

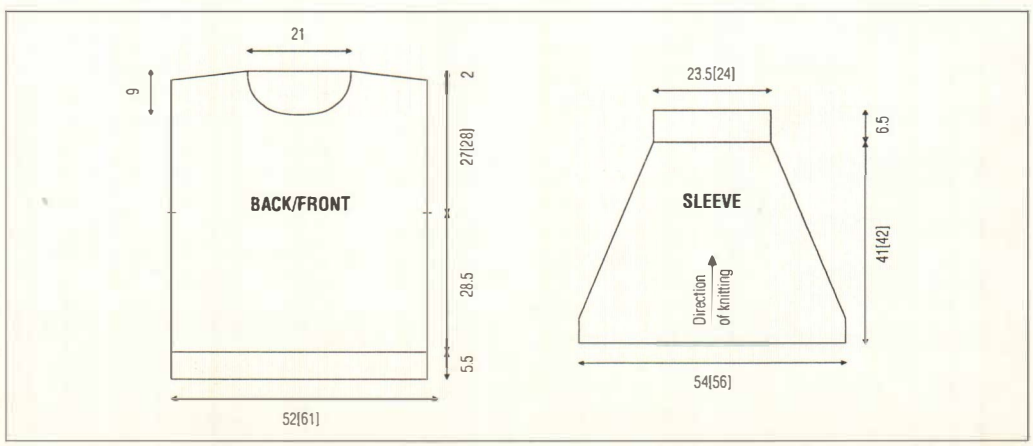
CUFFS

With RB in position set machine for 1x1 rib. Push 66[68] Ns Ns on MB and corresponding Ns on RB to WP. Work as given for back to **. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns, dec 34[36] sts evenly along the row. Using T10, K1 row and cast off.

TO MAKE UP

Wash garment and block to correct measurements. Allow to dry and steam thoroughly. Allow to dry. Join side and sleeve seams. Join neckband seam.





BOOKS, BYTES & STITCHES

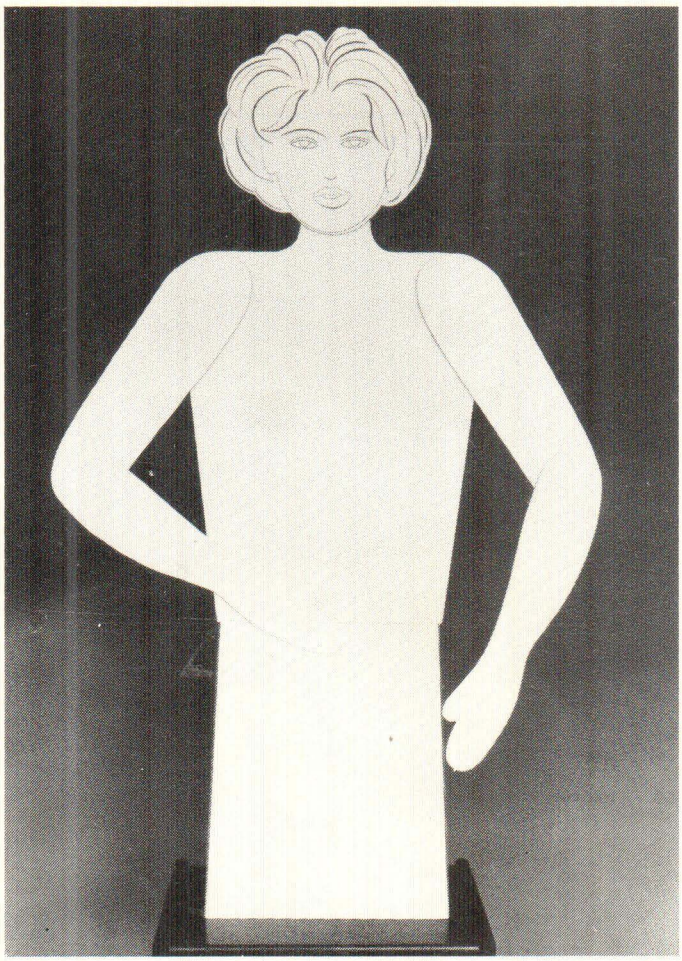
by Val Slater

NEW BOOKS FROM IN-EX

If you have ever sat down with several sheets of paper and a calculator trying to work out the reduction of the top of a skirt into the waistband stitches, or the gathering of a baby garment on to a yoke, you could find the *In-Ex Stitch Reduction Tables* book saves you a few hours of calculations. It is, just as the title says, a book of tables for the even distribution of stitches when decreasing on cuffs, ribs, waistbands and yokes. The book costs £5.95 (inclusive of p&p) and is available direct from In-Ex Systems Ltd, PO Box 1459, Windsor, Berks SL4 2TP.

Steaming Sweaters and Cardigans — the In-Ex Way seems a very appropriate title from this enterprising company. It explains in a simple and straightforward manner, the importance and process of blocking and steaming garments using a flat pinning method, or with the help of one of In-Ex's steaming bag kits. Another useful reference guide for beginners and experienced knitters alike, it costs £2.50 (inclusive of p&p) direct from In-Ex at the above address.

Not a Book, Byte or a Stitch, but made of paper (well, board anyway), another of In-Ex's products caught my eye at an exhibition lately. It is their foldaway mannequin, which they call 'Dollie'. It is ideal for anyone needing to display garments for sale or just for show. Made in white card, it is designed to sit on a table and has articulated shoulder and elbow joints so that poses can be changed as desired. It weighs next to nothing, is easily assembled and packs into a 15 x 17 inch bag for storage and carrying. With one or two of these in the Club library your club displays may never be the same! It won't break the bank either, at £17.50 (inc p&p), available directly from In-Ex. As my American friends might say "It's really neat!"



NEW DESIGNAKNIT GUIDE

The DesignaKnit User's Guide by Diane Bennett is a useful guide to using this computer program. It commences with an overview of what the program actually does and progresses quite logically into garment shaping and stitch patterns; linking and knitting from the screen; various Jacquard separation methods and knitting requirements and ends with handy tips on organising data and using other graphics packages and scanners. It is available from DesignaKnit dealers at £5.95, or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ at £6.20 (inclusive of p&p).

SEW YOUR KNITWEAR

If Irene Krieger's recent articles have encouraged you to get out the sewing machine and try it with knits, a new book from Pam Turbett will take you a stage further. *The Revised Knit, Cut and Sew* (Book 1) is a comprehensive guide to sewing complete garments from knitted fabrics. It takes you right from the beginning, listing equipment, planning, selecting patterns, knitting and preparing the fabric for sewing with some extremely useful sections about the sewing machine and overlocker in relation to knits. All the details have been carefully considered and techniques like seaming, binding, interfacing, neckband styles and treatments are explained with the aid of clear diagrams and sketches. If you have read any of Pam's earlier books (which are now out of print), you will appreciate some of the updated techniques and materials and the use of additional diagrams, so every stage is shown as clearly as possible. For knitters of a nervous disposition (when it comes to cutting their beautiful knitting), there is a complete chapter of experiments to try to overcome such fears. There is even a suggested garment to make use of your old tension swatches! A great reference book for any knitter who owns a sewing machine. It should be available in your local book or knitting shop, but can also be ordered direct from Pam Turbett, 17 Forest Rise, Liss Forest, Liss, Hants GU33 7AU. Price £8.50 plus 75p post and packing.

GARTER CARRIAGE BOOKS

Joyce Schneider has two books currently available for the garter carriage. *Fisher Ganseys of the British Isles* is excellent for beginners or for knitters who like a traditional look. The designs are given in finished inch sizes (from 34 to 50 inches). There are five easy patterns, starting with 'Seeds and Bars' and including 'Cables and Ladders' and 'Anchors and Nets'. The instructions are very precise, with a lot of assistance in respect of techniques for matching necklines, shaping, finishing and size adjusting. *The G-Carriage Collection* is a more fashion conscious selection for the garter carriage, which includes three skirt and four sweater patterns. As you can see in the photographs opposite, the tops and skirts co-ordinate beautifully to form smart suits. Suitable for punchcard or electronic machines, there is an extremely useful section on making and measuring the skirt tension swatches as well as methods to calculate the number of panels and pleats you require to work up to any size you want! The mix of pleating and patterning on the skirts is particularly attractive and unusual. An excellent pattern book to help you make more of your garter carriage. Both books are available by mail order from the Knitting Neuk whose new address is The Knitting Neuk, PO Box 5, Cromarty, Ross-shire IV11 8XZ.

UNUSUAL DECORATIVE IDEAS

Checking the needlework book offerings can lead to some interesting ideas when it comes to decorating knitwear. With unusual but highly practical ideas for use on knitwear *Raised Embroidery — a practical Guide to Decorative Stumpwork*, by Barbara and Roy Hirst shows decorative techniques with character. Full of wonderful ideas, basic techniques are clearly illustrated and explained. With the advantage we have of doing so much with our background fabric in respect of colour, pattern and texture, many of the finished samples will make you itch to get on to the machine to provide just the right setting for the three-dimensional decoration to follow. The designs cover diverse topics and techniques — from people to needlelace birds, from castles to trees and fruits. Some designs would be appropriate if worked directly on to your knitwear (with a backing perhaps), whilst others may be best worked on to fabric and then used as an appliqué on the garment. Whether you are a beginner or experienced sewer, there are ideas and techniques to delight everyone. Published by Merehurst it is priced at £14.99.

MACHINE KNIT INSPIRATIONS FROM HANDKNITS

The Handknitters Design Book by Alison Ellen contains many ideas which are highly relevant to machine knitting. There are some fascinating techniques on colour work and advice on dyeing your own yarn. The chapter on 'Pattern' is quite inspirational, with ideas for combining patterns and their dramatic and interesting placement on the garment. 'Shapes and Details' has lots of 'copyable' ideas for welts and fancy peplums, gored skirts and interesting sleeves, necklines and collars, fastenings and trims. If you occasionally hand knit as well as machine knit, then there are many interesting techniques for hand knitting as well as fully illustrated projects — from hats to garments. Good news for machine knitters is that many of the stitch designs are charted, so can be easily adapted to use on the machine. Much more than a pattern book, *The Handknitters Design Book* is published by David & Charles and costs £14.99.

VERSATILITY ITSELF

the

electronic 6000

from

PFAFF

What other electronic can . . .

- ENLARGE 100 TIMES
- FOUR COLOUR
- REVERSES
- MIRRORS
- WIDEN

ROTATES ROTATES ROTATES

DESIGN YOUR OWN WITH

CREATION 6

ALLSEW KNIT GIVES A COMPLETE SERVICE

- Personal Free Delivery
- 3 Day Tuition at PFAFF National Knitters School
- Free Video
- 5 Year Guarantee on Parts

HUGE RANGE OF SEWING AND OVERLOCKING MACHINES AVAILABLE

TELEPHONE FOR ADVICE, INFORMATION OR QUOTATION, TO ALLSEW KNIT AT
WARLEY 021-559 3272, 021-561 5270
YARDLEY 021-708 2809, 021-708 2380
NOTTINGHAM 0602 476600

U100 ✻ TRICOFIT ✻ MOTORS ✻ PICTO

Access • Visa • Instant Credit

LARGEST PFAFF RETAILER IN UK

ALLSEW K•N•I•T•

1558 Coventry Road, Yardley, Birmingham 826 1AD. Tel: 021-708 2809/2380 Fax: 021-708 2380

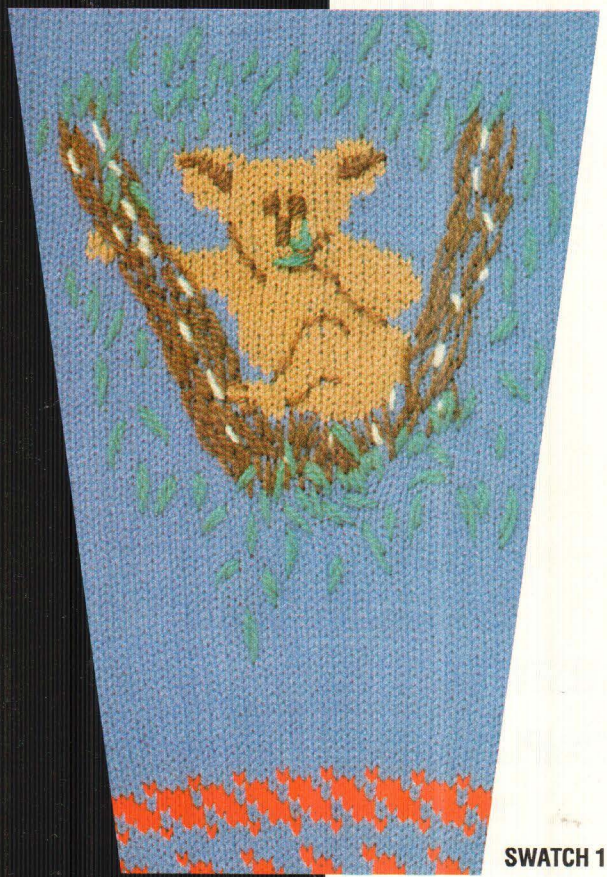
9 Halesowen Street, Rowley Regis, Warley, West Midlands 865 0HG. Tel: 021-559 3272, 021-561 5270

15A Houndsgate, Nottingham NG1 7AA. Tel: 0602 476600

Postal service on accessories.

Sylvia Howse decorates some relaxed koala bears

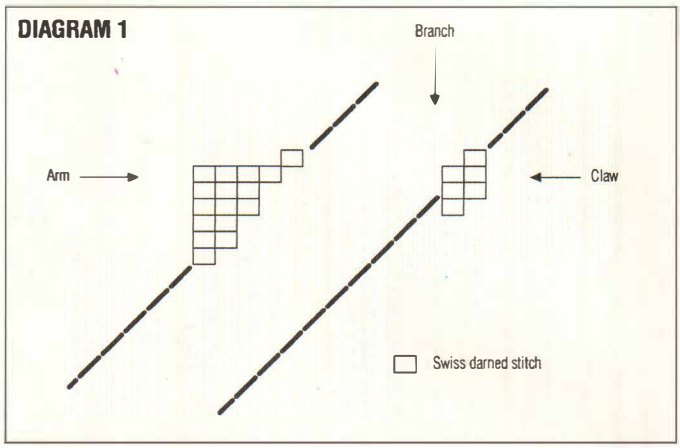
PUNCHCARDS



SWATCH 1

SWATCH 2

DIAGRAM 1



I am sure most of you own or have seen those small koala bear brooches or ornaments which can cling to almost anything with strong claws. Koala bears look so cuddly as they sit on the branches of eucalyptus trees and feed on the leaves. Their size, only about two feet when fully grown, makes them all the more endearing. The knitted koalas this month will therefore appeal to all ages. When I was playing about with this design, an adult friend of mine who has been to Australia on a long visit, loved the swatch I made so much she asked if it was for sale!

We can ring the changes when presenting designs. Embroidery immediately enhances and adds texture to the flat picture. Sometimes even a few swatches with different motifs will do, if you can show people one of your ready-made sweaters for style and finish.

GLOWING EDGES

As you can see on Swatch 1, I have used a blue background and a fawn koala, but felt the need to burst into colour with red ribs and blue stripes — and a red repeat pattern mimics the thin, pointed shape of the eucalyptus leaves. This border also serves the purpose of introducing a sense of movement. For a finished sweater, of course, the red ribs with stripes will have to be used throughout and the border repeated on the sleeves.

SINGLE KOALA BEAR

I knitted the koala bear between stitches 12 left and right of centre '0', from about row 58. The motif is 33 rows long.

Brown satin stitch was used for the eyes, snout and inner ear of the bear, back stitch to mark the edges of the neck, arm and legs and for the claws. Part of the hand that emerges from behind the branch to grasp it is Swiss darned in fawn (see Diagram 1).

The green leaves are two straight stitches close together, one short and one long. The leaves can be embroidered even further than on the swatch, but make sure they are not in a boring straight line and that the leaves themselves fall in different directions. Here, they are embroidered all round to soften the harsh line of the trunk.

TWO KOALA BEARS

There is no border for Swatch 2, instead two koala bears keep each other company. Mint is the background colour, which is brighter than the previous blue. No need for different coloured ribs here, but it it a good idea to bring in brown stripes to link them up with the branches of the tree and to distract the eye from too much brown in the middle.

TREE TREATMENT

Similarly, as there is so much tree, it is better to treat it in a more sketchy style than on Swatch 1. The branches and trunk are a combination of running and back stitches. Outline the branches and trunk first as guidelines, then fill in, as with a pencil, making sure to keep the stitches loose to prevent the knitted fabric from bunching up.

MOTIF PLACEMENT

I started the first koala on row 40, placed punchcard 2 with the extended

with a plus

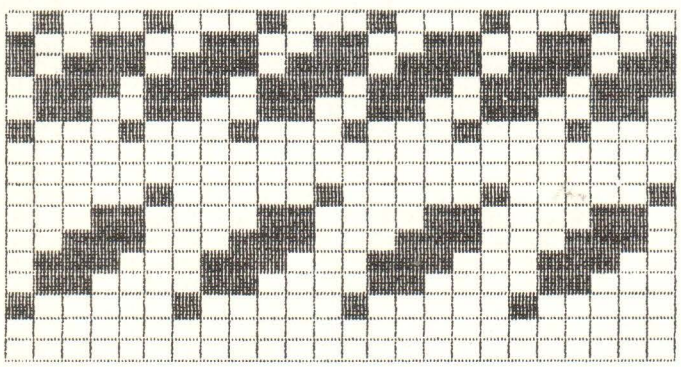
arm to the right, and the cams between stitches 12 and 36 right of centre '0'. I started the second koala on row 74. The punchcard was placed with the bear's extended arm to the left, and the cams between stitches 12 left and right of centre '0'. If you want your tree and bears to be in the centre of the sweater, then shift the whole sweater to the left or right, so that the centre of the sweater is not on '0'.

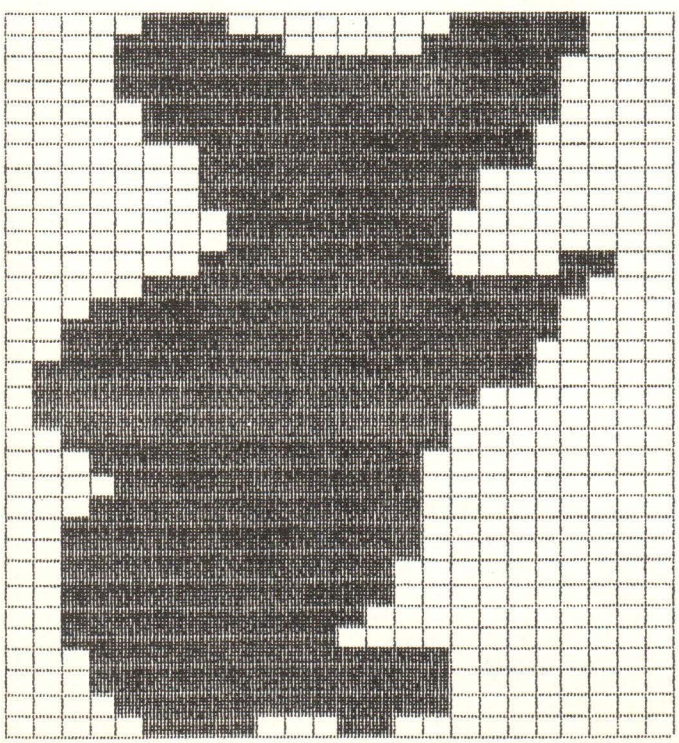
FINISHING TOUCHES

For an idea of sizing and other instructions, refer back to the Penguins sweater (*PMK* January 1993) or the Dinosaurs sweater (*PMK* February 1993). You will remember that in the introductory article that accompanied the Penguins sweater there were some general guidelines on using these motifs effectively. I followed my own advice here and placed the two swatches on the back of a chair, returning to them later. This helped me decide what to add in the way of last minute touches.

YARNS

I used Bramwell's Fine 4 ply Acrylics in the following colours:
316 Blue; 455 Green; Special Mint; 420 Brown; 416 Fawn; 325 Red.
If you have difficulty finding a stockist, their address is F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancs BB5 5TU.





Looking to create beautiful clothes?

You need our exclusive range of luxury yarns.

We supply direct to you by Mail Order and promise a 24 hour despatch.

Celandine

We offer a range of Fur/Lambswool yarns in Fox, Racoon, Mink, Chinchilla, Camel and Suri Alpaca. A fine Italian Super Kid Mohair in 14 shades. Also blends including Silk, Cotton and Acrylic.

We have metallic threads to add a little extra sparkle to evening wear.

For full details, list of patterns and brochure send £1.50 (refundable) to:

Celandine

CELANDINE LIMITED (PMK)
44 KIRKGATE, OTLEY,
WEST YORKS LS21 3HJ
Telephone: (0943) 466640
Access & Visa accepted

KAMALINI'S COMPREHENSIVE TUITION PROGRAMME

THE BEST LEARNING EXPERIENCE FOR ALL MACHINE KNITTERS

POSTAL PATTERN DESIGN COURSE: Offered in 13 monthly lessons, to teach the skills and techniques required to design and make patterns. You knit at least 12 garments and you have an option for a certificate at the end. Registrations for the spring term are open now. Course fee of £110 is payable in 4 instalments or a discount advance payment of £100 for full 13 months. **BE YOUR OWN DESIGNER, SEND FOR THE PROSPECTUS AND REGISTRATION FORM TODAY.**

NEW: INDIVIDUAL PLANNED DAY: Spend a day knitting with us. Learn new techniques, try a new knitting machine or accessory.

INSTRUCTIONAL VIDEO TAPES: Video tapes provide expert instructions when you want it, where you want it and as often as you need it. Kamalini's tapes are professionally produced with lots of close ups for easy viewing and live sound for pleasant listening. All tapes have supporting booklet with garment patterns.

Titles now available:

1. START KNITTING ON THE BROTHER	for all Brother machines
2. START KNITTING ON THE KNITMASTER	for all Studio/Singer machines
3. START KNITTING ON THE TOYOTA	for all Toyota machine
4. HOLDING POSITION & PARTIAL KNITTING	for all Japanese machines
5. GARTER BAR AND WASTE KNITTING	for all Japanese machines
6. KNIT STEAM AND CUT	for all machines
7. UNDERSTANDING THE RIBBER	for all Brother ribbers
8. A CREATIVE APPROACH	for all Brother ribbers
9. FUN WITH COLOURS	for all Brother ribbers

Further information from:
MACHINE KNITTING & DESIGN CENTRE
High Cross House, High Cross, Aldenham, Watford, Herts WD2 8BN
Tel: 0923 859242 (24 hour answer service)
ACCESS VISA

MACHINE WORKS

Peter Free starts answering readers queries this month — don't forget if you have any machine problems or questions about cleaning or servicing your machine — drop him a line at our editorial address

1. SELECTION PROBLEMS

My first query concerns a Toyota 950 machine, but could also apply to a Toyota 901 or even the Brother punchcard models, though the latter would require a slightly different method to correct the problem.

SYMPTOMS

The symptoms are that, when using punchcards, some of the needles are sometimes not selected forward when they should which results in colour one being knitted instead of colour two. It starts as an intermittent fault and doesn't happen on every row. As you can imagine, that can be very annoying.

CLUES

The reader says that she has had the machine for two years and I can only assume that that is from new. She also says that she is wondering "if it could be dirt and fluff on the rollers (judging by how much comes out of the bed with the long-handled brush)". Well there is a big clue there, because it does seem as if there is some fluff in the patterning mechanism and specifically in the feelers that 'read' the punchcard. These are spring loaded and at the start of the problem the springs are sometimes overcoming the build up of fluff and at other times they cannot push the feelers up because of the fluff getting in the way.

SOLUTIONS

Ideally, the whole machine needs servicing since it is at least two years old. This should be done by a reliable engineer who has a good reputation for doing the job properly. But in the short term you can clean these yourself. The machine is best taken out of its case for ease of access but you may be able to clear the problem just by removing the top covers, even though there is little room to manoeuvre.

To remove the covers, first take off the magic motif and punchcard advance knobs by levering them up with a small flat bladed screwdriver, remove the spring from under the latter, then using a 'Pozidriv'™ No.1 cross-bladed screwdriver, remove two screws from inside the tool compartment, two from where the covers join, one from under where the magic motif knob goes and the remaining screw from beside the punchcard knob. Then, by lifting the covers at the join, first slide the left cover out, then slide the right cover to the left to disengage it from the end plate, lift the right-hand end and slide it to the right past the punchcard lock lever.

The feelers are at the back of the punchcard mechanism and you will see that each has a spring around it. Clean out the fluff from the top of the feelers and make sure they all move freely upwards when you push down and release the advance knob post. You can use your vacuum cleaner fitted with the crevice tool for this job and at the same time give a general clean to the back of the machine.

TESTING

Knit a test piece while you still have the covers off to ensure the problem is cleared, then replace the covers in the reverse order and tighten the screws in their respective places. Please note that the covers interlock at the join, so make sure they are sitting down properly without forcing them.

2. MATERIALS QUERY

Just a quick query from another reader regarding the steel rule used for various adjustments in *Knitting Machine Maintenance* — I use one made of spring steel which is 0.8mm thick — which is within the parameters allowed for the ribber adjustments mentioned. The oil I recommend is Bellodor or Passap oil, because it is a vegetable-based oil and should be available from all Passap and Pfaff dealers.

Unfortunately that's my allotted space taken up, so I will answer more problems next month.

Editors Note: *Readers are advised to use the oil which is recommended for their make and model of machine, especially whilst the machine is still under guarantee. If you should be unlucky enough to have a fault develop, use of 'incorrect oil' cannot then be 'blamed' — which would perhaps have invalidated part of the guarantee.*

A STYLISH CARRIAGE

is the newest CML title by Teresa Schiff, 10 FULL COLOUR GARTER CARRIAGE designs for all season chic **£5.95**

Elementals — colour and black/white illustrations of element inspired high fashion garments for standard gauge machines **£5.95**

Earthsong — Garments on natural themes for this catwalk collection designed using natural yarns for chunky machines **£5.95**

Small World — Tops for the Tots, international fashion for 2-6 year olds. Real wash 'n wear showstoppers (standard gauge) **£5.95**

Look — No hands — Garter carriage classics for the family **£3.95**

Ebony & Ivory — Family fashion on a black/white theme for chunky machines **£4.95**

Fine Print — Black and white fashion winners for the family, standard gauge machines **£5.50**

Purls — 130 stitch patterns traditional and modern for the ***garter carriage*** **£3.95**

PPD AND DESIGNAKNIT DISKS AVAILABLE WITH THESE TITLES FOR £4.70 PER DISK INCL VAT

Charted Art and Stitch Pattern Folios

Eastern Promise — Oriental Arts and Crafts translated into stitch patterns **£3.95**

Primotif — Worldwide tribal art and craft inspirations **£4.25**

Victorians — Victorian silhouettes with 'festive' section **£3.95**

Pilgrims — American colonial art and crafts inspirations **£3.95**

PPD AND DESIGNAKNIT DISKS FOR THESE TITLES (NO FOLIO PURCHASE NECESSARY) £9.49 INCL VAT PER TITLE

Order on

0206 549026

or write to

CML, 244 Shrub End Road, Colchester CO3 4SA

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

Lady's Nautical Motif Sweater

Illustrated on page 57

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Brockwell Mercerised Cotton and Gold Lurex*
***FIBRE CONTENT**: Mercerised Cotton is 100% Cotton*
***COLOUR**: We used Shade 638 Navy (MC) and Gold Lurex (C)*
***STOCKISTS**: To obtain this yarn, please write to Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*

SIZES
To suit bust 81[86:91:96:101]cm.
Finished measurement 92[98:104:110:118]cm.
Length 60[61:61:62:63]cm.
Sleeve seam 44[44:44:46:46]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

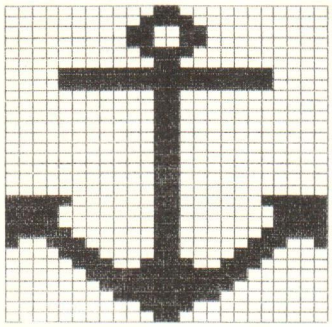
MATERIALS
Brockwell Mercerised Cotton.
1 x 400[400:450:450:500]g cone in MC.
Gold Lurex (4 ply).
Approx 25g.

MAIN TENSION
34 sts and 44 rows to 10cm measured over st st after washing, drying and steam pressing (tension dial approx 6). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 54.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS
Using 'wheel' card from Fine Gauge Lady's Top (page 56), punch cards before starting to knit.



PATTERN NOTE
Ribs worked as follows:
With RB in position set machine for 1x1 rib. Push Ns as directed on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using WY, cast on and K3 tubular rows. Using T3/3, K a few rows ending CAR. Using nylon cord, K1 row. Detach RB carr from main carr and run across sts and back to release RB sts. Using C, K zig-zag row and 3 tubular rows. Using MC and T1/1, K30 rows. Transfer sts to MB.
Note: Do not remove nylon cord and WY until work blocked and pressed, as leaving it in situ will improve the set of the welts.

BACK
With RB in position set machine for 1x1 rib. Push 156[166:176:188:198] Ns on MB and corresponding Ns on RB to WP. Work as given in patt note.
Set RC at 000. Using MC and MT, K until RC shows 242[246:246:250:256]. Place a marker at each end of centre 58[58:58:62:62] sts and WK.

FRONT
Work as given for back until RC shows 135[139:139:143:149]. Insert anchor punchcard and lock on first row. Set carr to select/memorise for single motif over Ns 36-17 at L of centre '0' and K1 row. Release punchcard and set carr for Fair Isle. Using MC in feeder 1/A and C in feeder 2/B, complete 1 repeat of anchor motif. Continue in MC and st st throughout. K until RC shows 206[210:210: 214:220].

SHAPE NECK
Using a separate piece of MC, cast off 24[24:24:28:28] sts at centre. Set carr to HP and push 66[71:76:80:85] Ns at L to HP. Cont on rem 66[71:76:80:85] sts at R for first side. K1 row. Push 1 N at neck edge to HP on next 17 rows. K until RC shows 242[246:246:250:256].

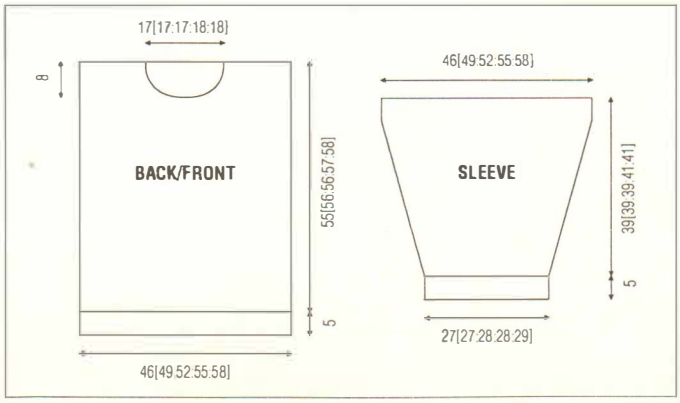
SHAPE SHOULDER
WK over rem 49[54:59:63:68] sts. CAR. Push 17 Ns nearest carr to UWP and WK.
CAL. Reset RC at 206[210:210:214:220]. Push Ns to UWP and work to correspond with first side.

JOIN SHOULDER
Push 49[54:59:63:68] Ns to WP. With right sides facing, pick up sts from below WY on corresponding back and front shoulder and hang evenly on to Ns. Using MC and T10, K1 row and cast off.

NECKBAND
With RB in position set machine for 1x1 rib. Push 135[135:135:143:143] Ns on MB and corresponding Ns on RB to WP. Cast on and work as given for ribs (see patt note) *but* only K 8 rows before transferring sts to MB. Using T5, K1 row. With wrong side facing, pick up sts from neckline and hang evenly along the row. Using T5, K1 row. Cast off loosely.
Join second shoulder to correspond with first.

SLEEVES
With RB in position set machine for 1x1 rib. Push 92[92:96:96:98] Ns on MB and corresponding Ns on RB to WP. Cast on and K rib as given in patt note. Set RC at 000. Using MC and MT, K3[3:3:2:2] rows. Inc 1 st at each end of next and every foll 4th[4th:4th:3rd:3rd] row 32[37:40:46:50] times in all, *at the same time,* when RC shows 143[143:143:151:151], insert wheel punchcard and lock on first row. Set carr to select/memorise for patt over centre 24 Ns and K1 row. Release punchcard and using MC in feeder 1/A and C in feeder 2/B, work 1 complete motif. Continue in MC and st st throughout. When inc complete 156[166:176:188:198] sts. K until RC shows 172[172:172:180:180]. Cast off.

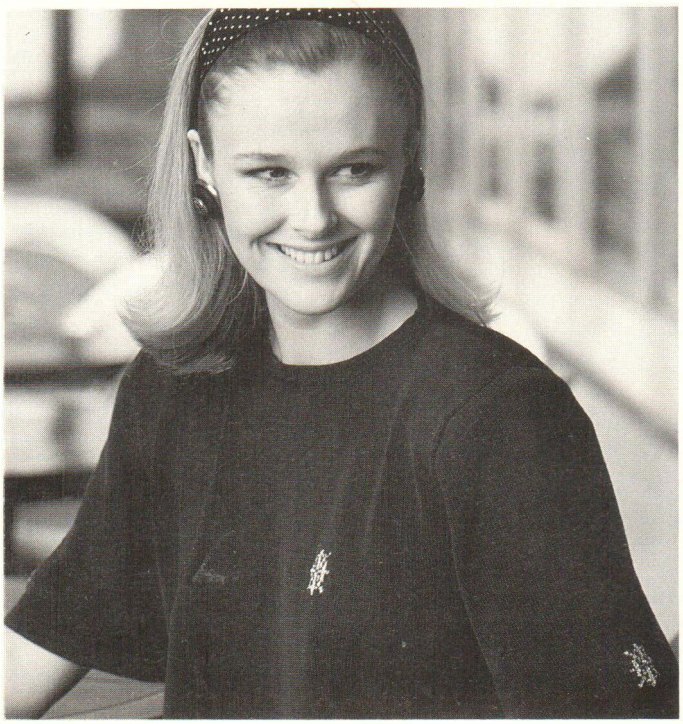
TO MAKE UP
Wash pieces, when damp block pieces to correct measurements. Allow to dry and steam press. Allow to dry. Darn in ends from single motifs. Join side and sleeve seams. Join neckband seam. Using C, work chain (crochet or use needle) and decorate anchor motif as shown. Stitch into position.



Fine Gauge Lady's Top with Motifs

Illustrated on page 58

***MACHINES**: These instructions are written for fine gauge punchcard machines. We used a Silver 370*
***YARN**: Brockwell 2 x 2/16s Mercerised Cotton and Fine Gold Lurex*
***FIBRE CONTENT**: 2 x 2/16s Mercerised Cotton is 100% Cotton*
***COLOUR**: We used Emerald Green Shade 658 (MC) and Gold Lurex (C)*
***STOCKISTS**: To obtain this yarn, please write to Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*



SIZES
To suit bust 81[86:91:96:101]cm.
Finished measurement 90[96:102:108:114]cm.
Length 55[55.5:58:58.5:61]cm.
Sleeve seam 10[10:11:11:12]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

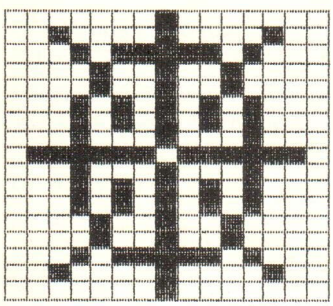
MATERIALS
Brockwell 2 x 2/16s Mercerised Cotton.
1 x 250[275:275:300:350]g cone in MC.
Fine Gold Lurex.
Approx 25g.

MAIN TENSION
44 sts and 54 rows to 10cm measured over st st after washing, drying and steampressing (tension dial approx 4). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 54.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



BACK
Push 198[212:224:238:250] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT-1, K10 rows. Using MT+1, K1 row. Using MT-1, K10 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Using MT, K1 row. CAR**.
Set RC at 000. Using MT, K until RC shows 172[172:184:184:194].

SHAPE ARMHOLES
Set RC at 000*. Cast off 6 sts at beg of next 2 rows. Cast off 5 sts at beg of next 2 rows. Cast off 4 sts at beg of next 2 rows. Cast off 3 sts at beg of next 2 rows. Cast off 2 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 6 times in all. 146[160:172:186:198] sts. K until RC shows 114[116:118:122:124].

SHAPE SHOULDER
Push 66[66:70:70:74] Ns at centre and all Ns to L to HP. Set carr for HP and WK over rem sts.
CAR. Push 66[66:70:70:74] Ns nearest carr to UWP and WK.
Set carr so HP Ns will K and WK over rem sts.

FRONT
Work as given for back to *. Keeping armhole shaping correct as given for back, insert punchcard and lock on first row. Set carr to select/memorise for patt over Ns 45-15 at L of centre '0' and K the row. Release punchcard and set carr for Fair Isle. Using MC in feeder 1/A and C in feeder 2/B, work single motif once. Continue in MC and st st throughout. When armhole shaping complete 146[160:172:186:198] sts. K until RC shows 82[84:86:90:92].

SHAPE NECK
Remove MC. Push all but 32[32:36:36:40] Ns at centre to HP and set carr for HP. WK over centre sts. CAR. Rejoin MC and reset RC at 82[84:86:90:92]. Push 57[64:68:75:79] Ns nearest carr to UWP. K1 row. Push 1N at neck edge to HP on next 17 rows. 40[47:51:58:62] sts. K until RC shows 114[116:118:122:124]. WK. CAR. Push 17 Ns nearest carr to UWP and WK. CAL. Reset RC at 82[84:86:90:92]. Push rem Ns to UWP and work to correspond with first side.

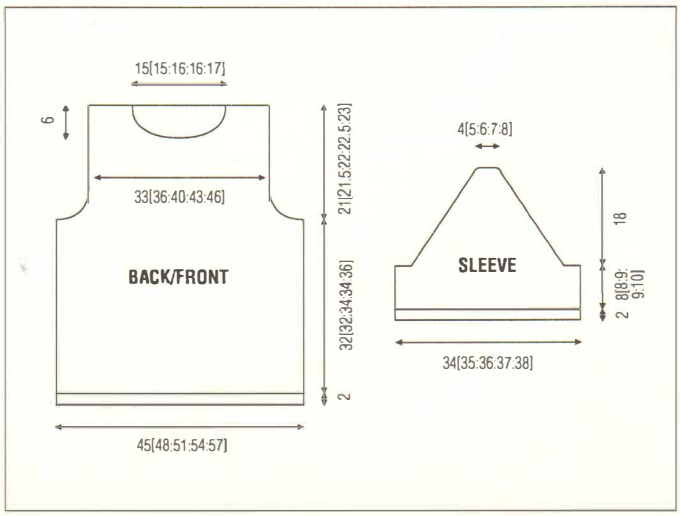
JOIN SHOULDER SEAM
Push 40[47:51:58:62] Ns to WP. With right sides facing, pick up sts from below WY on corresponding back and front shoulders and hang evenly on to Ns. Using MC and MT, K1 row and cast off.

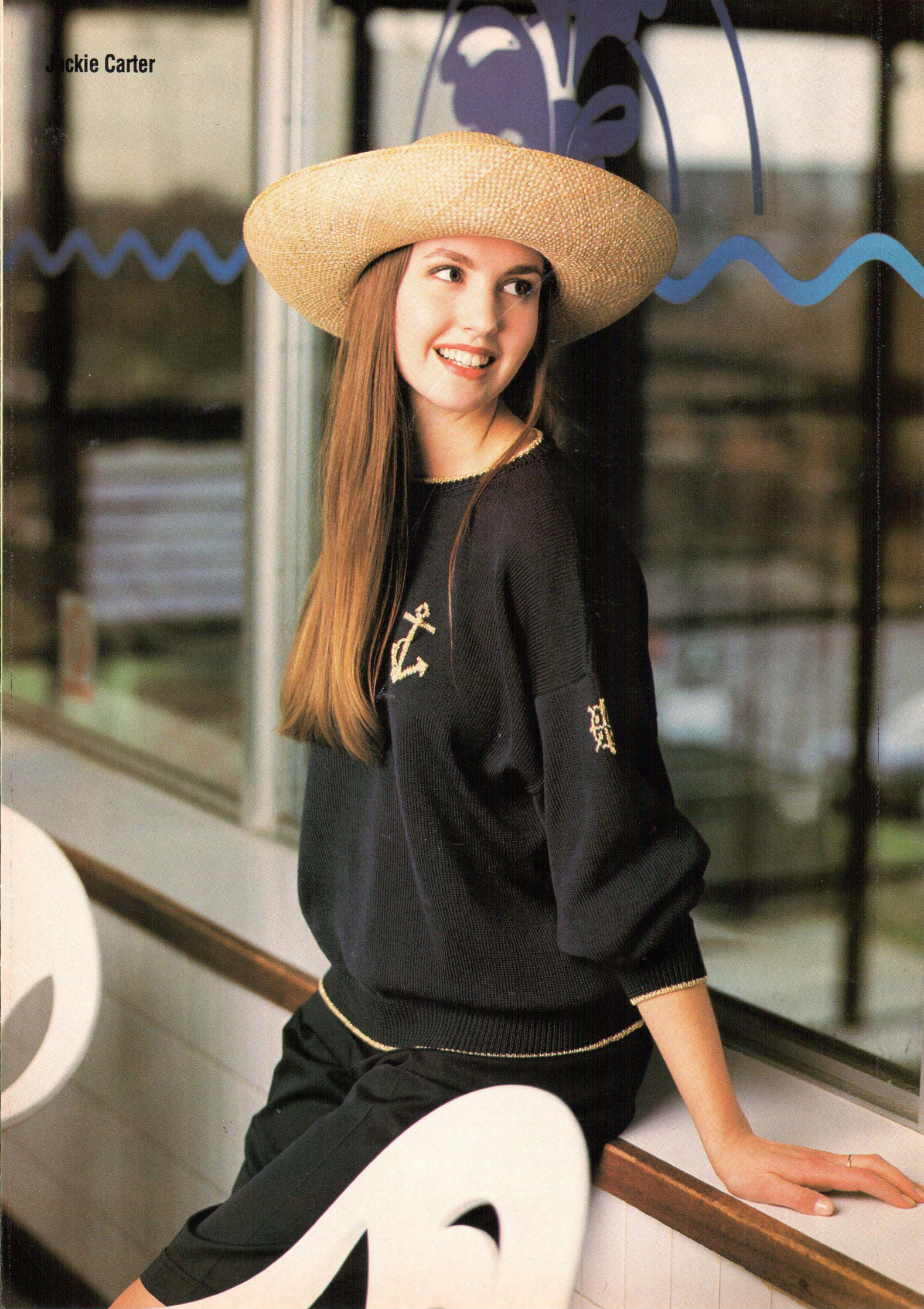
NECKBAND
Push 152[152:158:158:168] Ns to WP. With right side facing, pick up sts from neckline and hang evenly along the row. Using MC and MT-1, K10 rows. Using MT+1, K1 row. Using MT-1, K12 rows and WK.
Join second shoulder seam as given for first.

SLEEVES
Push 150[154:158:162:166] Ns to WP. Work as given for back to **.
Set RC at 000. Using MC and MT, K until RC shows 9. Insert punchcard and lock on first row. Set carr to select/memorise for patt over centre 30 sts and K the row. Release punchcard and set carr for Fair Isle. Using MC in feeder 1/A and C in feeder 2/B, work single motif once. Continue in MC and stst throughout. K until RC shows 44[44:48:48:54].

SHAPE TOP
Set RC at 000. Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 45 times in all. Cast off 5 sts at beg of next 6 rows. Cast off rem 18[22:26:30:34] sts.

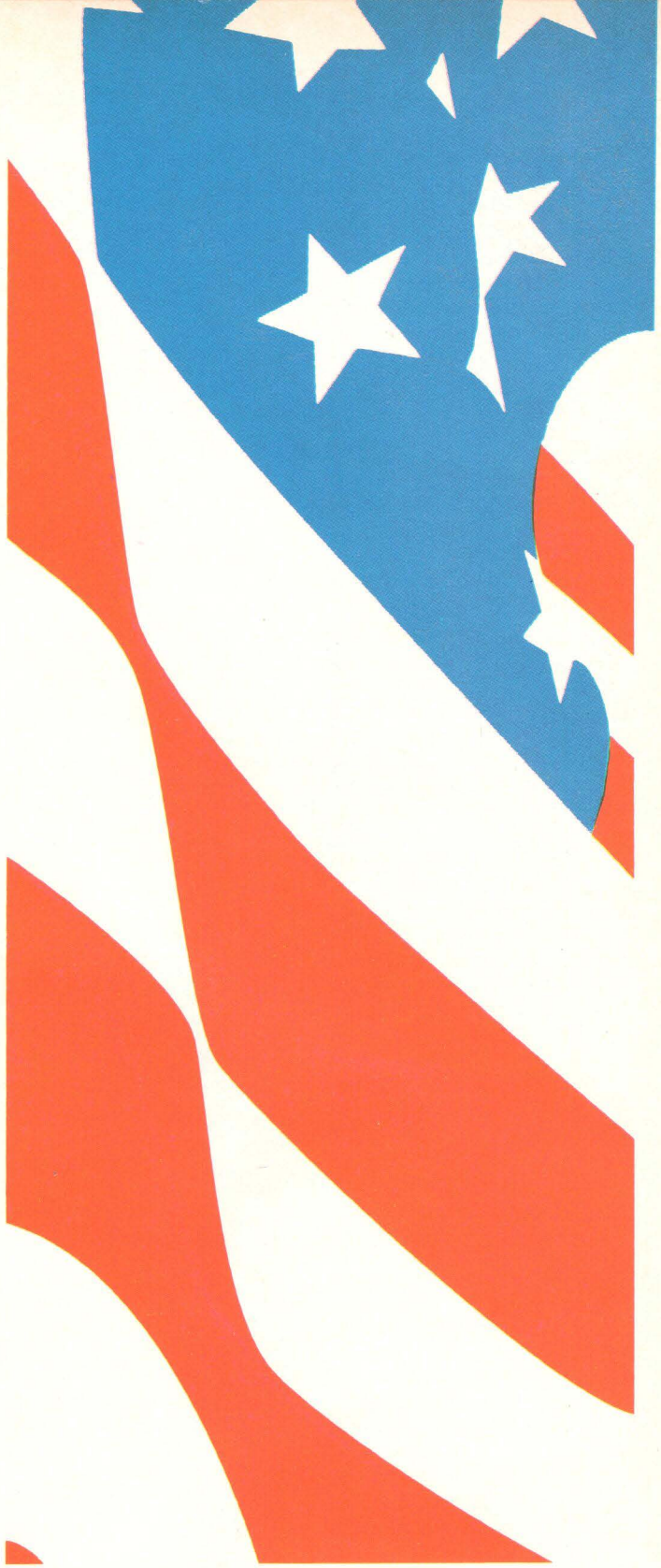
TO MAKE UP
Wash and when damp dry, block pieces to correct measurements. Allow to dry and steam press. Allow to dry. Set in sleeves. Join side and sleeve seams. Join neckband seam. Turn band in half to right side and finish by backstitching through last row worked in MC. Finish off motif ends.




Jackie Carter

Jackie Carter

Joyce Schneider continues to answer students' questions about basic operations on the ribber



THE AMERICAN TOUCH

Ribber Basics — Breaking all the Rules

by Joyce Schneider

I'VE TRIED THE METHOD FOR KNITTING THE SELVEDGE GIVEN IN THE MANUAL AND I'M LESS THAN PLEASED WITH IT

Is there any other method that looks better?

There are several methods that yield excellent results. What follows is my favourite. Arrange needles as for 1x1 rib (If you are using a textured yarn knit the zig-zag row only with a nylon ravel cord). Hang the cast on comb. To keep the edge of the rib firmer, do not hang weights on the cast on comb while knitting the selvedge of the ribbing. Instead, place slight pressure on the cast on comb with your free hand while knitting the selvedge. Bring all the needles on the ribber bed to hold position and set the ribber carriage for partial knitting (side levers down). Knit one row (main bed needles will knit, ribber bed needles will gather a loop around the shank of the needle). Set ribber carriage for plain knitting and set the main carriage to slip from right to left. Knit one row (main bed needles will slip, ribber bed needles will knit). Set both carriages for plain knitting and knit one row (the needles on both beds will knit). The cast on and selvedge are now complete. Set the tension on both carriages to the tension appropriate for ribbing the yarn you have selected and continue the garment. When the garment is complete and off the machine, find the tail end of the yarn at the cast-on edge. Go to the other side of the cast-on edge of the rib and find the loop that hangs out to the side. Take your transfer tool and pick up this loop. Gently pull on this loop and gather up the edge of the rib on the yarn you are pulling out. Before pulling the yarn out all the way grasp the two ends of the yarn and pull down to 'pop' the stitches of the selvedge edge into shape. Now pull the yarn all the way out. When blocking the garment run a blocking wire into the channel where the yarn was removed and steam the rib from about 10 to 12 inches above to set the rib stitches — see Sample 1.

I WAS TOLD NEVER TO BLOCK ANYTHING ON THE RIBBER

Can ribbing and ribbed fabrics be blocked? Is there anything special I should know about the blocking of such fabrics?

Ribbing can be blocked lightly by leaving the wire in place and steaming gently. The steam source should be held 8 to 10 inches above the ribbing. Be careful that the fabric is not touched or moved while it is hot and wet as this will remove the elasticity from the rib. It should be allowed to cool and dry in place on the blocking board.

HOW DO I KNOW IF MY RIBBING HAS BEEN KNITTED AT THE PROPER TENSION?

Ribbing is an elastic fabric. This elasticity is the result of the knit stitches sliding over and covering the purl stitches when the rib is at rest. Ribbing which is completely at rest should look like stockinette stitch. You should not be able to see any purl stitches. When the fabric is stretched horizontally the purl stitches appear, and when the fabric is allowed to relax the knit stitches will cover the purl stitches again. The tendency with ribbing is to knit it very tightly. This removes the elasticity and the purl stitches will be visible all the time. Ribbing which is properly tensioned will have the desired elasticity.

WHEN KNITTING WITH SOME YARNS I HAVE TRIED EVERY POSSIBLE TENSION FOR MY RIBBING AND STILL FIND THE QUALITY TO BE LESS THAN SATISFACTORY

How can I improve the quality of my ribbing with these yarns?

The quality of ribbing can be enhanced by the addition of a stabilising thread. I usually use sewing thread for this purpose — from one strand on standard gauge machines to several strands on bulky machines. If I wish to add stretch to cotton yarns I use an end of fine lycra. In this country fine lycra is readily available from several sources in clear and in colours. The best way to add thread or lycra to your ribbing is by double bed plating. Plating virtually eliminates changes in colour and also prevents the thread or lycra from looping on the fibres of the main yarn. Brother provides a double bed plating feeder with their ribber and other companies may also. If you do not have a plating feeder for the ribber, the same effect can be acquired by running the plating yarn (thread or lycra) under the handle of the main carriage and knitting it with the main yarn as though there is only a single yarn. This technique ensures that the plating yarn stays hidden and eliminates the undesired effects of colour change and looping.

I HAVE LOOKED THROUGH MY MANUAL AND FIND NO METHOD FOR BINDING OFF RIBBING

Is there any method that is fast and easy that doesn't require backstitching with a tapestry needle?

Knit the desired number of rows of ribbing (ending with the carriage on the right). Assuming that you have done the ribbing at a tension of 5 or less, knit one loose row at tension 9 or 10 (carriage on the left). Push the needles on both beds to hold position. Drop the ribber to its intermediate position (do not lower all the way down — if you do, all the ribber stitches will drop off the needles). Remove all weights and combs. Place the latch tool hook to hook with the end needle. Draw the needle butt back and the stitch will pop off on to the latch tool. Push the latch tool slightly forward so that this loop will go behind the latch. Rotate the latch tool 180 degrees so that it faces the next stitch (which is on the opposite bed). Place the hook of the latch tool into the hook of the next needle. Draw back the needle butt and the stitch should pop off on to the hook of the latch tool. Pull back on the latch tool pulling the second stitch through the first. Repeat across, alternating stitches from bed to bed until all stitches have been bound off. This bind off is quite flexible and looks as though it has been done on hand knitting needles — see Sample 2.

The next article will deal with ribber fabrics — rib tuck, English rib, Fisherman's rib, racking, embossing and cables.

Editor's note: *Yeoman Yarns sell fine elastic on cone. Called Elastomeric 269B it is available to match a wide range of colours. For further details, tel. 0533 404464.*

SAMPLE 1

SAMPLE 2

BSK BARGAIN BOXES for MACHINE KNITTING NEWS READERS

SET TOOLS

FOR ALL STANDARD GAUGE MACHINES

A £3.99

ROLLING CUTTER

FOR CUT & SEW HOBBIES SEWERS

B £6.95

SET 10 INTARSIA YARN HOLDERS

C £5.85

CHUNKY RIBBER COMBS

18 NEEDLE £5.50

28 NEEDLE £6.75

D

PUNCHCARD ROLLS

24 ST —5 METRES FOR ALL STANDARD GAUGE MACHINES

E £5.99

7 NEEDLE ADJUSTABLE TRANSFER TOOL

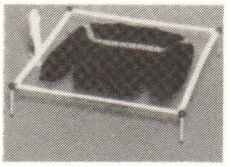
F £3.95

MIRACLE 4 PLY PATTERN BOOK

BASIC DROP SHOULDER SIZES 18-50

G £2.99

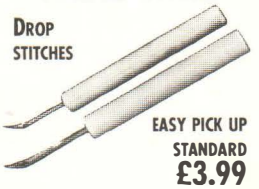
SWEATER DRYER



H £5.99

PICK UP TOOLS

DROP STITCHES



EASY PICK UP STANDARD £3.99

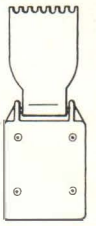
CHUNKY £4.65

I

CLAW WEIGHTS

SMALL £1.89

LARGE £2.80



J

TEASLE BRUSH

WOODEN HANDLE

3 TIMES AS LARGE AS NORMAL TEASLE BRUSH

K £3.99

SET OF FIVE COLOURED RAVEL CORDS

L £1.75

BSK SPRAYS

KNITTING SPRAY OR MACHINE CLEANER

M £2.79

NECK TEMPLATES

4 WIDTHS
3 DEPTHS
FOR ALL KNITWEAR
FULL & ½ SCALE CHARTING DEVICES

N £7.99

MACHINE OIL

IN APPLICATION BOTTLE ONLY

O £1.45

RING CUTTER

P £1.65

POM POM SET

4 SIZES EASY TO USE

Q £5.25

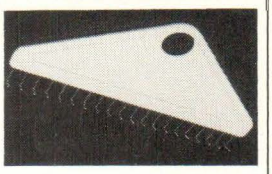
PUNCHCARD CORRECTION TAPE

R £1.60

MULTI PUSHER FOR CIRCULAR SKIRTS

S £4.95

WEIGHT HANGER



T £4.65

MACHINE COVER

FITS SINGLE OR DOUBLE BED OVER KNITTING, NO NEED TO REMOVE YARN MAST, MADE FROM WIPE CLEAN HEAVY DUTY PLASTIC

U £3.50

BLANK CARDS

SET 10 FOR ALL 24 ST MACHINES

V £2.99

NEEDLES

FOR ALL STANDARD GAUGE MACHINES. STATE MODEL OR RIBBER WHEN ORDERING

PACK 50 £9.50

PACK 100 £17.50

W

RIBBER COMBS

18 Ns £4.75

36 Ns £5.95

50 Ns £6.50

X

CARDPUNCH

SUITABLE FOR ALL 24 STITCH PUNCHCARDS

Y ONLY £9.99

ORDER FORM — POST TO: BSK LTD, MURDOCK ROAD, BEDFORD MK41 7LE. PHONE: 0234 217096

ITEM		PRICE	QUANTITY	TOTAL
A	SET STANDARD GAUGE TOOLS	£3.99		
B	ROLLING CUTTER	£6.95		
C	SET 10 INTARSIA YARN HOLDERS	£5.85		
D	CHUNKY 18 NEEDLE RIBBER COMB	£5.50		
D	CHUNKY 28 NEEDLE RIBBER COMB	£6.75		
E	5 METRES 24 ST PUNCHCARD ROLL	£5.99		
E	2 x PUNCHCARD ROLLS	£10		
F	7 PRONG ADJUSTABLE TOOL	£3.95		
G	MIRACLE 4 PLY PATTERN BOOK	£2.99		
H	SWEATER DRYER	£5.99		
I	PICK UP TOOL — STANDARD GAUGE	£3.99		
I	PICK UP TOOL — CHUNKY	£4.65		
J	SMALL CLAW WEIGHT	£1.89		
J	LARGE CLAW WEIGHT	£2.80		
K	DELUXE TEASLE BRUSH	£3.99		
L	COLOURED RAVEL CORD SET	£1.75		
M	BSK KNITTING SPRAY	£2.79		
M	BSK MACHINE CLEANER	£2.79		
N	NECK TEMPLATES	£7.99		
O	MACHINE OIL	£1.45		
P	HANDY RING CUTTER	£1.65		
Q	POM POM SET	£5.25		
R	PUNCHCARD CORRECTION TAPE	£1.60		

All orders over £40 are insured and despatched post free.
Smaller orders — £25 to £40 add £2.95 p&p. £10 to £25 add £2.35. £5 to £10 add £1.90. Under £5 add £1.20

TOTAL
add postage/packing
GRAND TOTAL

ITEM		PRICE	QUANTITY	TOTAL
S	MULTI PUSHER	£4.95		
T	WEIGHT HANGER	£4.65		
U	MACHINE COVER	£3.50		
V	SET 10 UNIVERSAL BLANK CARDS	£2.99		
W	50 NEEDLES	£9.50		
W	100 NEEDLES	£17.99		
X	18 NEEDLE RIBBER COMB	£4.75		
X	36 NEEDLE RIBBER COMB	£5.95		
X	50 NEEDLE RIBBER COMB	£6.50		
Y	CARDPUNCH	£9.99		

PLEASE STATE MAKE/MODEL OF MACHINE WHEN ORDERING NEEDLES AND ACCESSORIES

MAKE.....

MODEL.....

TOTAL
add postage/packing
GRAND TOTAL

I enclose cheque/PO payable to BSK Ltd for £.....(sterling only)

Payment by BSK Account Card or Credit Card

No

Signature.....Expiry date.....

NAME.....

ADDRESS.....

.....

POSTCODE.....TELEPHONE NO.....

This offer applies to UK only. Offer closes 30th June 1993

Irene Krieger shares a happy 'accident' to speed up working an Intarsia look — with a little help from the sewing machine

NON-INTARSIA INTARSIA

I think that you are going to find this rather interesting reading. My brief was to design a garment that tied together my articles on practical and decorative uses of a sewing machine. In the process of experimenting with stitches etc. for the garment, I have stumbled upon an interesting technique. Being in a summer issue, the garment had to be lightweight which rules out a lot of double bed fabrics. Up until last week, if the garment was to be stocking stitch based and incorporate a large motif, unless I was prepared to live with floats (which I wasn't), my only option would have been Intarsia. Well, not any more because I have discovered a way of getting the effect of Intarsia without all the fiddling. With adaptations, I can think of no reason why this should not work with any knitting machine. The only other piece of equipment you will need is a sewing machine that can do zig-zag.

MOTIF SELECTION

There are, of course, limitations. This will only work for motifs with fairly simple shapes and very little detail. The more detail you put within the motif, the more floats you will have to eliminate. Details can be added later with machine embroidery, braid, beads or Swiss darning if they are needed. All parts of the design will have to be outlined with machine embroidery as this is essential to the technique. The technique will work with as many colours in a row as you want, but as each block of colour will have to be outlined they must be a reasonable size. The easiest option all round is two colours in a row. Two colours in a row does not mean two colours in the garment and it is simple to change colours as often as needed going upwards.

THE PRINCIPLE

I worked all this out on a 6000E, and whilst I can tell Duomatic users exactly what to do, I have to confess that my knowledge of Japanese machines is limited. I will explain the technique but if you are working with another machine, I am afraid it will be up to you to know how to set your machine to get the effect.

The principle is very simple. A large shape is drawn or punched on to a mylar sheet or punchcard and the shape is worked in single bed fabric as a single motif. Users of 24 stitch machines can punch the middle and hand select the extra bits on the side — or if it comes down to it — hand select the whole motif. Hand selecting is still quicker than all-over Intarsia.

On the right side of the work, a fine satin stitch is embroidered over the parts where the colour motif touches the background colour. This is not only decorative, but also binds the two areas together. The floats can then be cut away close to the machining, leaving a piece of fabric made up of blocks of stocking stitch. The design can be further embellished with more embroidery, fabric paints or whatever you choose.

THE PRACTICALITIES

That is the principle, but if you were to sit down and try to do it without knowing the pitfalls, you would find yourself in big trouble. Choice of yarn is important because it has to be steamed or pressed and then washed to remove the water soluble fabric that is used for the embroidery. For the 'Anchors Away' top, I used one end of Hobby together with an end of Artistic in the same colour. These two together give firm fabric with quite a dense stitch formation which takes embroidery very well. Steaming softens it considerably so that in the end it has the look and drape of cotton but without any of the problems. What follows is written for these yarns. If using something else, you must follow the washing and pressing instructions for your particular yarn.

EVENLY TENSIONED FABRIC

When knitting in the normal way, you would find that the motif section pulls, giving an uneven tension and opening up gaps between the motif and background colours. This is because there is nothing to 'weave' them together. The usual cure would be to lay the motif yarn into the adjacent background needles but this still leaves floats over the motif. We are not concerned about joining the two together as the sewing machine is going to do this for us. All we want is a nice even piece of knitting and the best way to achieve this is to make the motif colour carry right to the edges of the work. It doesn't matter how long they are as they are going to be removed anyway.

On the 6000E or Duomatic, we can bring up a needle outside the work on the back bed (our front bed is the main bed) and set the machine so that these knit only when the motif colour is being used. See Diagram A with the pattern (page 65). This will be clearer to users of Japanese machines if they understand that the 6000E and Duomatic only ever carry one colour at a time. To make a two colour Fair Isle, we first knit two rows of background colour on the background needles whilst holding the motif needles. The machine reverses the needle selection, we go to the colour changer to pick up the motif colour and knit two rows on the motif needles whilst holding the background needles. The card then advances one row. If you are working with a Japanese machine, try using needles in a similar position on the ribber. They will have to knit on every row but this doesn't really matter. If this doesn't work, make the pattern on the mylar sheet one stitch wider at each side than required for the piece of knitting. Make these extra stitches motif colour. The motif floats will then span the whole width of the work, giving even tension. If hand-selecting, use these extra stitches at each side and make them motif stitches. Having set the machine in this way, all you have to do is knit the garment piece.

DON'T JUDGE BY FIRST APPEARANCES

When it comes off the machine, the piece of knitting is a real mess, with a tangle of floats at the back. Handle it as little as possible at this stage. Lay it out flat, float side up and gently 'comb' the floats to the side with your fingers so that they are lying roughly as they were knitted. Give the whole piece a light steaming (or pressing according to the yarn used). Do not

over steam as this has a cumulative effect and you will be steaming this piece quite a bit more. When dry, Sellotape the floats to the fabric well away from the motif. This keeps them in place whilst sewing. Normally I would not suggest Sellotape on knitted fabric as it might fluff up the yarn when it is removed (the leg waxing principle!). However, this yarn does not fluff up and if the tape is only lightly pressed to the fabric shouldn't cause any problems. If in doubt, try it out on the tension swatch. If your yarn cannot take the Sellotape, use tacking of a contrast colour.

MATERIALS FOR COMPLETION

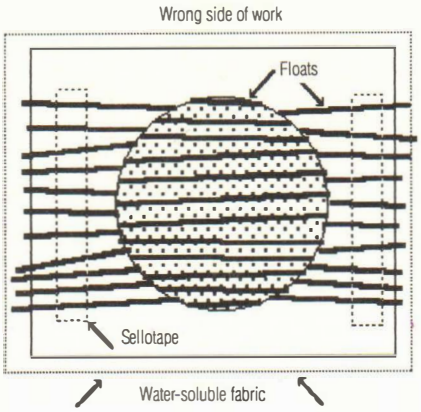
To complete the technique, you will need two pieces of water soluble fabric and one piece of 'Stitch and Tear' (or paper) approximately two inches (five centimetres) bigger than the motif all round as well as sewing machine thread. If you are going to add further machine embroidery you will need a second piece of 'Stitch and Tear'. A 'disappearing pen' (see my article in the May issue) will also be very useful though you could use a pencil. Sharp scissors that cut on the point, preferably small ones for better control, are essential.

COMPLETION METHOD

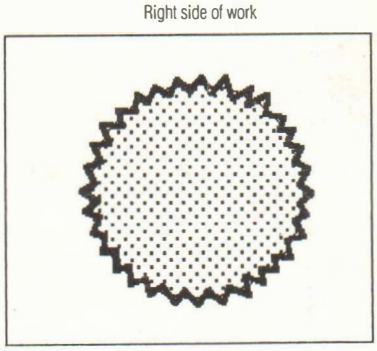
Sellotape one piece of water soluble fabric to the wrong side of the knitting, over the motif. This will give the feed of the sewing machine something to grip on and prevent the floats from fouling the machine. With a narrow open zig zag (I used a stitch width and length of two millimetres) and matching thread, sew all around the motif so that the needle goes first into motif colour and then into the background, stitching the two together. Where there is a gap, coax them together as you sew. If the motif has areas of background within it, these will also have to be stitched around to bind them together. Take care not to stretch the knitting as you are sewing. Lessening the pressure on the foot or using the thick fabric 'halfway' position if your machine allows it, will help greatly. (See April and May articles for more hints and tips).

Now sandwich the work between a piece of water soluble fabric on top and 'Stitch and Tear' underneath. Leave the water soluble fabric from the last step where it is. With the disappearing pen, trace off the outline of the motif. At this stage it is only the edges of blocks that you are concerned with, not decoration or detail. The water soluble fabric is transparent so you can see where you have to go, but following the drawn outline helps you get smoother edges and add little 'ins and outs' as necessary. Tack around this line, through all layers to hold them together and also to help prevent the knitting stretching. Set your sewing machine for satin stitch. I used a 4mm stitch width. Do not go too narrow as you need a reasonable width to cover the 'steps' of the stitches as the motif curves. If using a lurex thread, change to a larger than usual needle to avoid shredding and snapping. Stitch around all the outlines. the very best way to do this which virtually guarantees no stretching is to drop the feed and work freehand but this does require a degree of skill with a sewing machine. If you choose this method, you will find that with all the layers, the fabric will be quite stiff enough to work without a hoop. If you decide on a more conventional method, take it slowly and remember to breathe!

STEP 1
Protect floats on wrong side of work

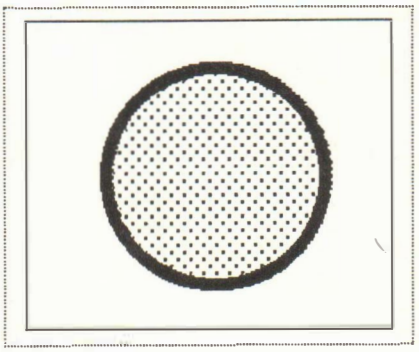


STEP 2
Sew narrow, open zig-zag all round motif to bind sections together

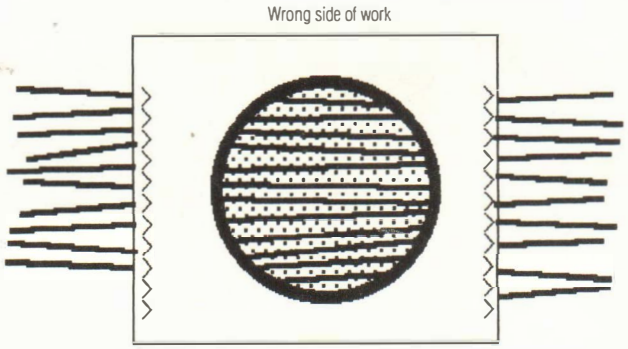


STEP 3
Layer work as shown ready for satin stitch

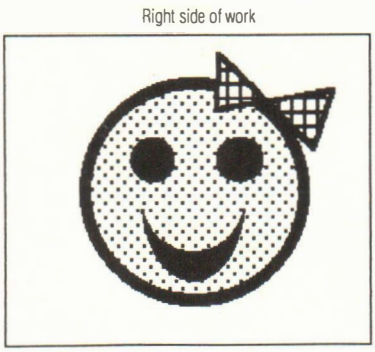
STEP 4
Satin stitch round motif from right side

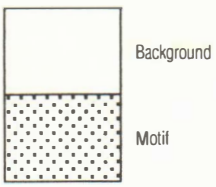


STEP 5
Trim floats from outer edges of motif. Fold floats and zig-zag fabric edges to secure. Trim all remaining floats



STEP 6
Embellish as required





Please note that diagrams have been greatly simplified and are not to scale

THE FINAL STAGES

Remove the 'Stitch and Tear' and water soluble fabric from the wrong

side of the work and then take away the Sellotape or tacking holding the floats. Working as close to the satin stitch as possible, cut away the floats from the outer edge of the motif. Depending on which knitting machine you are working with, the floats may still be attached to one or both edges of the knitting. Fold the floats away from the knitting to reveal the fabric, rather like opening a book. Change thread on the sewing machine if necessary, and using either a narrow three step zig-zag, ordinary zig-zag or another suitable stitch, sew down the edges of the fabric. The floats can now be cut away from these edges as well. Trim any remaining floats from within the motif so that you are left only with stocking stitch areas. The embroidery will probably seem rather stiff but do not worry about this.

If you want to embellish the design further with machine embroidery, make another 'sandwich' of fabrics with water soluble on top and 'Stitch and Tear' underneath. Plot the design on to the water soluble fabric and embroider as required. The fabric now needs to be soaked in cold water to remove the water soluble fabric. However, I suggest that you leave this until the garment is made up. Sometimes washing can change the look of a fabric as dressings or excess dye are removed and if one piece has been washed and not the rest, it may look different. Once the water soluble fabric that was trapped in the embroidery has been removed, you will find that the embroidery softens considerably. Washing also seems to take the stiffness from 'Stitch and Tear'.

PRACTICE MAKES PERFECT!

That's all there is to it. If you look at the step by step diagram and read what I have written I am sure you will find that the technique is extremely simple to follow. However, practice makes perfect, and I would strongly suggest that you knit up a practice piece exactly as the garment piece but knitting off on to waste yarn about twenty rows after the motif. That way, if you make a better job of the practice piece than the proper one, you can rehang it to finish it off and nothing is lost. Small embroidered motifs like the little anchor on the pocket are easy to do, so a couple of trial runs on a piece of waste to make sure you know what stitches to use (write them down when you have found them) should be more than enough practice.

I do hope that you have found this mini-series on the sewing machine has given you an insight into the potential of combining the two types of machine. There is a similar series for the overlocker in the pipeline — so if you've never had the best results from yours, help is on its way!

Lady's Intarsia-look Anchor Top for Passap/Pfaff machines

***MACHINES**: These instructions are written for Passap/Pfaff Duo or electronic machines (general instructions given for other machines)*
***YARN**: Bramwell Artistic and Hobby, used together throughout*
***FIBRE CONTENT**: Artistic is 100% Acrylic; Hobby is 83% Acrylic, 17% Nylon*
***COLOUR**: We used White (MC) and Navy (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*

SIZES

To suit bust 81-86[91-96:101-106]cm.
Finished measurement 104[114:124]cm.
Length 66.5[69:72]cm.
Sleeve seam 25.5[27:29]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Bramwell Artistic.
1 x 500g cone in each of MC and C.
Bramwell Hobby.
1 x 500g cone in each of MC and C.
Water soluble fabric (e.g. Avalon).
Stitch and Tear.
Matching sewing thread.
Gold lurex for machine embroidery.

MAIN TENSION

40 sts measure 140mm and 40 rows measure 93mm over st st, using one end of Artistic and one end of Hobby of the same colour, together throughout (SS approx -/6 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 54.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE

These instructions are written for 6000E and Duomatic machines, though with adaptations, the garment can be made on Japanese machines, where possible, suggestions for settings have been included. These appear under the heading 'Japanese Machines'. General instructions apply to all machines but specific instructions such as lock settings are for the 6000E and Duomatic. Users of Japanese machines will have to set their machine as necessary to get the same or similar effect. Please read the accompanying article (page 62) before starting to knit.

The garment uses cut and sew for the neckline, shoulder, armhole and sleeve shapings. If preferred, it can be made with a drop shoulder. Due to the increased width, it will not be possible to knit the neckbands in one piece on a drop shoulder garment. They will have to be made on each quarter and joined at centre front and centre back.

One end of Artistic and one end of the same colour Hobby are used together throughout.

For simplicity, the motif is worked in the centre of the bed and the garment piece worked asymmetrically on the machine. The motif will then be placed to one side on the knitting.

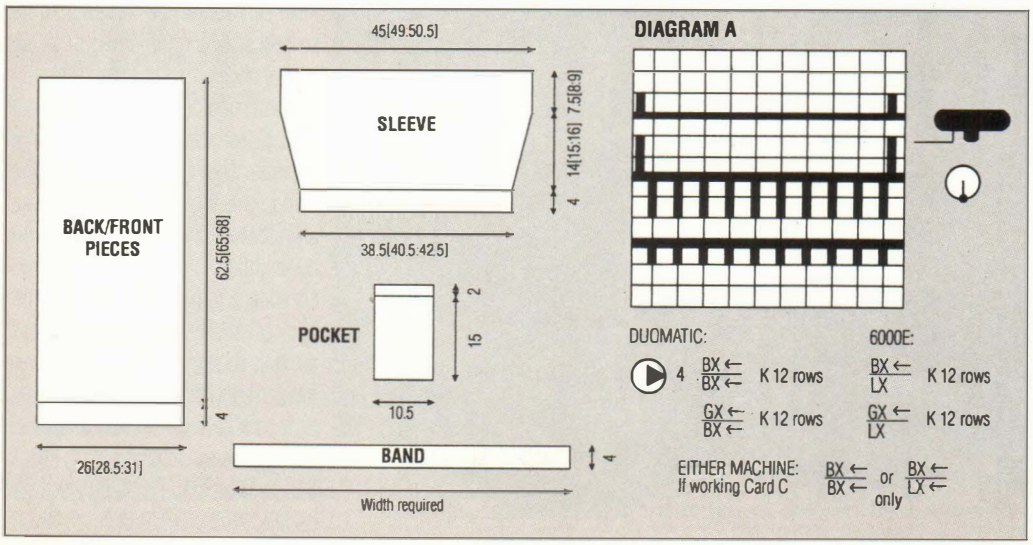
The garment can be worked with or without the striped background as preferred. See cards A and C.

Japanese machines: Please note that the 6000E and Duomatic give two rows of knitting for each row of card, so pattern will have to be doubled in length to give the same sized motif (use elongation). The width should not be changed. The 6000E and Duomatic pattern on the front bed with the right side of the garment towards the knitter. To have the anchor sloping the correct way, the pattern will need to be reversed for Japanese machines.

6000E and Duomatics: The anchor colour is C and must be threaded in eyelet 2 (or on the right of MC) to avoid the yarns twisting at the right hand edge. If working without the striped background, it will not be necessary to change the back lock settings whilst knitting the motif. See Diagram A.

Duomatics: It is not possible to use Card A set as a single motif to knit pattern automatically. If this setting was used the striped background would not continue beyond the edges of the motif. If this card is to be used, do not attach the Deco to the lock but sweep it across to select pushers every four rows. Hand select the pushers at the sides to continue the stripes. This will only be necessary when the navy stripes go all the way across. Alternatively, use the second card and knit the motif without the striped background.

6000E: The lock row counter and the console row counter will not always agree. In every case, where an RC number is given, this refers to the lock row counter.



PATTERN NOTE

6000E: Program console as follows:

Cast On	3 (will not be used)
Stitch Pattern A	Card A ADD CARD B, DIST STS 0. ADD Card A, DIST STS 0. REP ROWS NO. REP STS 0. *or* Card C, REP ROWS NO, REP STS NO
Knit Technique	176

Cast on and hem: Used for all garment pieces.

Bring up appropriate number of Ns on FB and same number on BB. Handle down. Black strippers. Set locks to GX/GX. With required yarn in lock, move locks to L of Ns. Set locks N/N, SS 3½/3½, K1 row. Set locks CX/CX. SS 5½/5½. Handle up. RC000. K until RC shows 24. Transfer all sts to FB. SS -/6. Set locks GX/N.

Japanese machines: The above are instructions to make a tubular hem, 12 rows deep on each bed, and then transfer all the stitches to main bed. Alternatively, cast on for st st, K24 rows and turn up a hem.

RIGHT FRONT
WITH ANCHOR — Make one

Push N 27[30:33] at R of centre '0' and 73[80:87] Ns to L (last N at L will be number 46[50:54]) on FB to WP. Using C, cast on and make hem as given in patt note.

Using MC and MT, K6 rows. Using C, K6 rows. Work in stripes as set until RC shows 72[72:84]. Engage Stitch Pattern A or Card.

6000E: to avoid cast on instructions, proceed as follows: Start Cast On — ENT. Startpos — put in start position — ENT. Cast On — press ABC button. Stitch Patt A — ENT.

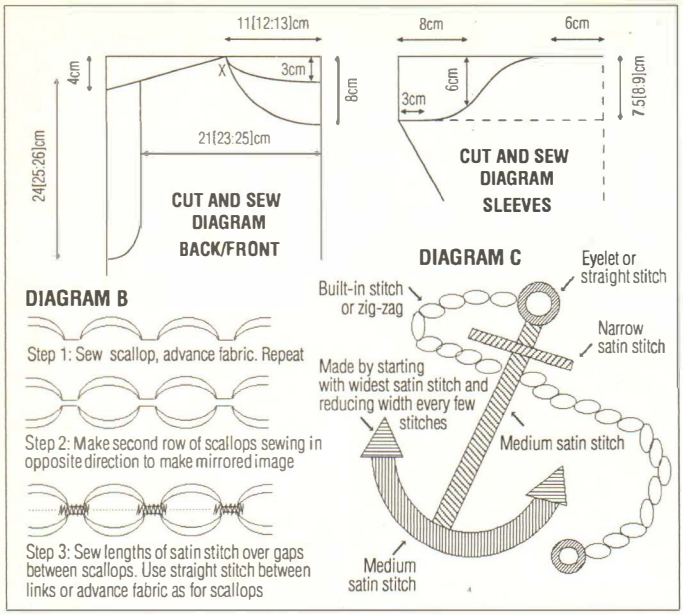
All: Set back bed and locks as shown in Diagram A. Set RC at 000. K until RC shows 252.

Japanese machines: Bring up Ns as necessary to hold motif colour floats. K until RC shows 126, not RC 252, when motif will be complete.

All: Turn off console. Set RC 000. Starting with C, continue in stripes as set until RC shows 72[84:84]. K 2 extra rows and WK if making cut and sew armholes. Cast off if making dropped shoulders.

LEFT FRONT
WITH POCKET — Make one

Push 73[80:87] Ns on FB to WP. Using MC, cast on as given in patt note.


11[12:13]cm
8cm
6cm
4cm
3cm
8cm
6cm
3cm
7.5[8.9]cm
21[23:25]cm
24[25:26]cm
CUT AND SEW DIAGRAM BACK/FRONT
CUT AND SEW DIAGRAM SLEEVES
DIAGRAM B
Step 1: Sew scallop, advance fabric. Repeat
Step 2: Make second row of scallops sewing in opposite direction to make mirrored image
Step 3: Sew lengths of satin stitch over gaps between scallops. Use straight stitch between links or advance fabric as for scallops
DIAGRAM C
Eyelet or straight stitch
Built-in stitch or zig-zag
Narrow satin stitch
Made by starting with widest satin stitch and reducing width every few stitches
Medium satin stitch
Medium satin stitch

Set RC at 000. Using C and MT, start and work in stripes until RC shows 126[138:150]. Continue in MC throughout and K until RC shows 270[282:295]. K 2 extra rows and WK if making cut and sew armholes. Cast off if making dropped shoulders.

RIGHT BACK

Make one

Push 73[80:87] Ns on FB to WP. Using MC, cast on as given in patt note.
Set RC at 000. Using C and MT, start and work in stripes throughout. K until RC shows 272[282:295]. K 2 extra rows and WK if making cut and sew armholes. Cast off if making dropped shoulders.

LEFT BACK

Make one

Push 73[80:87] Ns on FB to WP. Using C, cast on as given in patt note.
Set RC at 000. Using MC and MT, start and work in stripes until RC shows 132[144:156]. Continue in MC throughout and K until RC shows 270[282:295]. K 2 extra rows and WK if making cut and sew armholes. Cast off if making dropped shoulders.

SLEEVES

General instructions

Make cast on and hem over 108[114:120] Ns. K6 rows. Inc 1 st at each end of next and every foll 6th row 9[10:11] times in all. K until RC shows 60[66:72]. If making dropped shoulder cast off. If making shaped armhole, K until RC shows 90[100:110] and WK.

SLEEVE ONE

Use C for hem. Using MC, K6 rows. Using C, K6 rows. Continue in MC throughout.

SLEEVE TWO

Use MC for hem. Work in stripes throughout, commencing with C.

POCKET

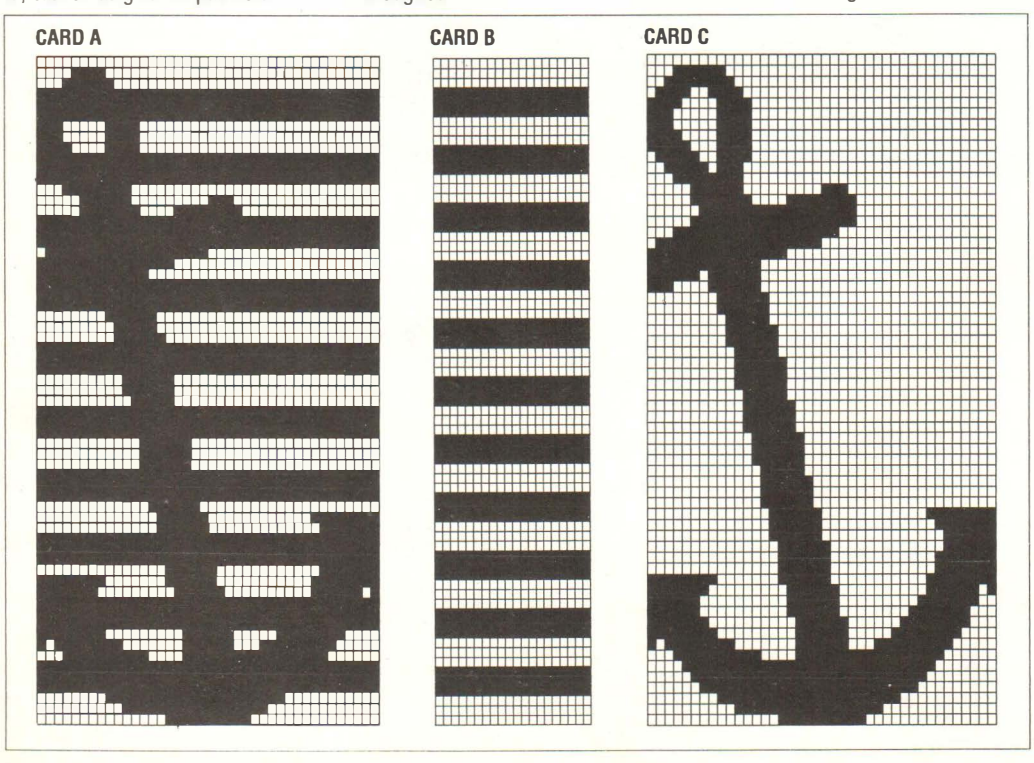
Push 30 Ns on FB to WP. Using C, cast on and work 'hem' as given in patt note *but* only K 12 rows in all.
Set RC at 000. Using MT, K until RC shows 42. WK.

BANDS

Note: Read making up instructions *before* starting to knit.
Hold neckline edge to needle scale, very slightly stretch and note Ns required. Repeat with shoulder edge. Add together to determine the total Ns for band.
Using MC, make cast on and hem (see patt note), but do not transfer sts to FB. With right side uppermost, lay garment on BB with neckline edge just hanging over BB Ns. Using orange tool, pull BB Ns through work just above machine stitching. Continue along shoulder, taking note so same number of Ns are used on all shoulders. Use WY loop as a guide. Transfer FB sts on to BB Ns. Using MC, K through each BB st. Carefully bring work forward to lie over FB.
Cast off using latch tool.
Japanese machines: The above instructions are for knitting and attaching a band similar to the hems. Alternatively, cast on with WY, K24 rows in st st and cast off. Backstitch through loops held by WY on right side of garment. Fold band to inside and catch down cast off edge.

TO MAKE UP

Block and lightly steam pieces except right front (with anchor motif) to correct measurements.
Anchor motif: Follow special instructions in accompanying article (page 63). Chain and ring are embroidered after floats have been cut away.
NB: All extra decorative embroidery (including pocket and sleeves) is made with water soluble fabric on top of knitting and Stitch and Tear underneath. As an alternative to embroidery, braid or cord could be used. Chains are made of scallops and zig-zag as shown on Diagram B. If embroidering, draw required position of chain and ring on to water soluble fabric. Change direction of chain at end of a scallop only by leaving N in work, lifting presser foot and pivoting work on N to new direction. Lower presser foot and continue. Embroider chains on sleeves if required.
Pocket: Draw small anchor to required size on paper, using Diagram C as a guide. Trace on to water soluble fabric and embroider on to pocket. Small chains were made using a built-in stitch. If a suitable stitch is not available, use a narrow open zig-zag or embroider by hand with a double thickness of thread using chain stitch. Remove excess Stitch and Tear and water soluble fabric.
Cut and sew: Following measurements on cut and sew diagram, mark out neckline with disappearing pen or pin and tack. Stitch around using a suitable stitch on sewing machine or overlocker. Mark and stitch armholes, shoulders and sleeve heads if using cut and sew for these. Mark end of neckline with loop of WY as shown on cut and sew diagram.
Pin pocket to L front and stitch in to place, backstitching into sts held by WY and continuing up side. Remove WY. Join centre front and centre back seams if making cut and sew armholes. Take care to join back pieces so that striped side can be joined to striped front at underarm. Apply bands to neckline and shoulders. Steam bands. With right sides facing, pin bands together from armhole edge end of neck line, using waste yarn loops as a guide. Graft shoulder sections together catching edge of hem only. If making dropped shoulders, join centre front and centre back seams. Pin and stitch sleeves to armhole edge matching centre of sleeve head to shoulder seam (join of bands). Striped sleeve goes to plain armhole and vice versa. Join underarm seams. Steam all seams. Carefully wash garment to remove water soluble fabric.



MACHINE KNIT TODAY
CLASSIFIEDS

ACCESSORIES

YARN WINDERS
PDB Engineering Ltd
Manufacturers of yarn winders and many other accessories.
Catalogue available on request.
51/53 Robert Street, Northampton
Tel: (0604) 35937

ARTICLES FOR SALE

SECOND-HAND MACHINES bought and sold. Accessories and repairs. SAE for newsletter: Heathercraft, Bunglebee, Faygate, West Sussex RH12 4SH. Tel: 0293 851339

ARTICLES WANTED

UNWANTED MACHINES AND YARN NEEDED FOR ROMANIA. Telephone Christine Morey on 0803 555759.

BOOKS

KNITTING MACHINE JOURNAL
£5 for 4 issues.
6000 Journal £9 for numbers 13-18 (6 issues).
For sample copy send £1.25 (please state clearly which magazine) to:
M M WILMSHURST
Hawthornes, Whitecroft,
Forest of Dean, Glos GL15 4PF.
Tel: (0594) 562161.

BUTTONS

BUTTONS
Buttons by Elsie's Wools, also a huge range of ribbons, bows, beads, satin motifs, lace and pearl motifs, lace, rosebuds and much more.
eg: 45 size 18 fish eye buttons 51p; 40 size 22 for 51p; 30 size 26 for 51p; 20 size 30 for 51p.
Many own brand and unusual products.
Please send £1 coin for a full catalogue to
ELSIE'S WOOLS, Dept MKT,
R/O Dinam Park Avenue,
Ton Pentre, Rhondda CF41 7AT.
Telephone/Fax: (0443) 431500.
TRADE ENQUIRIES WELCOMED

KNITTING MACHINES

J & R
KNITTING MACHINES
13B Bridge Street, Witney, Oxon OX8 6DA
Telephone: (0993) 775671

Knitting machines, linkers, spares and accessories. Probably the largest stock of coned yarn, books and patterns in Oxfordshire.
Bramwell, Forsell, Yeoman, Denys Brunton, Jandis
1 ply - 2 ply - 3 ply - 4 ply - Double Knit - Chunky
MAIL ORDER
Send SAE plus £1 for Shade Cards
(PLEASE SPECIFY TYPE REQUIRED)
ADVICE AND HELP FREELY GIVEN
24 HOUR ANSWERING SERVICE
Closed ALL DAY MONDAY
BUT LATE NIGHT OPENING
2nd MONDAY IN THE MONTH 7-9pm

GRAPHS

ELECTRONIC MACHINE GRAPHS. Little Mermaid, Super Mario, Sonic, Dennis the Menace and lots, lots more. Send SAE for lists to M McCarthy, 224 Buckingham Road, Bletchley, Milton Keynes MK3 5JE.

KNITTING MACHINES

NORTHALLERTON. BROTHER, SILVER, TOYOTA knitting machines. OmniStitch, Brother and New Home sewing machines. Cabinets, linkers and accessories, yarn and Madeira threads. Tuition. All available at Knitting Automatic, Zetland Street, Northallerton. Tel: (0609) 773444.

KINGSTON and HOUNSLOW for
BEST CONED YARNS
Bramwell • Amber • King Cole • Argyll • Forsell • Denys Brunton • Waterwheel etc
BEST MACHINES
Toyota • Singer • Pfaff • Brother • Knitmaster • Hague • Overlock etc
BEST PRICES
Many special offers
Tyson Sewing Machines Ltd
KINGSTON: 60 Fife Road
Telephone 081-546 8029 — (facing railway station)
MAIL ORDER
HOUNSLOW: 40 High Street
Telephone: 081-570 6790
(near bus garage, also very near Heathrow Airport)
Singer System 9000 here now

LABELS

SILLYEARN PRINTERS — for printed fabric labels and all your stationery requirements. SAE for details to: Sillyearn Printers, Dept P, Sillyearn Croft, Grange, Keith AB55 3SU.

PRINTED FABRIC
LABELS
Top quality, high wash resistance fabric labels.
100 £15.85, 1,000 £32.90
(reprints £5.35 and £22.40).
Also size, fibre content labels, packaging and the unique Printy rubber stamp.
Send stamp for catalogue and samples
DIVERSE MARKETING (MKT)
Westruther, Gordon, Berwickshire
TD3 6NE, Scotland.
Telephone: (0578) 740242

LOCAL MACHINE KNITTING SHOPS

SYLVIA GOODWIN
Machine Knitters Paradise + Tuition Centre
27 Beechwood Drive, Thornton, Nr Blackpool FY5 5EJ
* Discount prices
* New and used accessories and machines
* Approved Brother, Silver Reed and Passap dealer
* Vast range of quality yarns, books, patterns and accessories
CALL or 'PHONE: 0253 853481
Probably the best in the North West

LOCAL MACHINE KNITTING SHOPS

DISCOUNT SEWING & KNITTING SOUTHAMPTON'S leading stockist of Bramwell, Forsell, Denys Brunton, Royal, Bonnie's, fancies. All machine repairs and spares. Tuition available. Knitting club. 73 Shirley Road, Shirley. Telephone 0703 333902.

PATTERNS

SYLVIE HOWSE DESIGNS. Unusual 24 st single motifs. Detailed instructions. Yarn winding etc for personalising as seen in Machine Knit Today. Suitable for adults and children. Each £1.30 or £1.80 incl p&p. Commissioned designs from £5. SAE for details, S Howse, 11 Compton Drive, Maidenhead, Berkshire SL6 5JS. Tel: 0628 28020.

TERRY MASON
SPECTRUM OWNERS
AMSTRAD 464/6128 OWNERS
COMMODORE 64 OWNERS AND PC AND ATARI OWNERS
Send now for Terry Mason's famous programmes
TAPES
CLASSIC STYLES £9.95
FASHION TOPS £9.95
SKIRTS VOL I £9.95
TOPS II & CARDIGAN £9.95
Complete MENU Spectrum Plus 3 CPC 6128, Commodore 64 Atari or MSDOS Discs £34.95
★ ANY SIZE! ★ ANY YARN! ★
★ ANY STITCH! ★ GRAPHICS! ★
★ PRINT OUT! ★
SEND FOR DETAILS OR YOUR ORDER TO:
TERRY MASON
15 INISHMOYNE GREEN, ANTRIM
N. IRELAND BT41 4JZ
Telephone: 08494 62381
VISA, ACCESS or MASTERCARD

TO ADVERTISE ON THESE PAGES TELEPHONE 081-807 1185

PUBLICATIONS

MAKE MONEY SELLING by mail and at craft shows. These guides will show you how. Free details: SAE Selfe, 243 Higher Knowle, Aveton Gifford, Devon.

TUITION, CLUBS & CLASSES

NEW IN YORKSHIRE. For all your Duo 80/6000 requirements. Courses, club, spares and repairs. Marlin Knitting, Unit 9, Bretton Street Enterprise Centre, Bretton Street, Dewsbury. 0924 381703 (24 hours).

YARNS

CHRISTIANA WOOLS. Fine quality yarns for all Jacquard and double bed knitting. Send large SAE for free catalogue. For shade cards send 75p to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire. Tel (05473) 340.
MOHAIR CENTRE. British mohair from people who grow mohair! Smooth yarn (100%) and brushed kid yarn (83%). Free sample skein and card. Tel: (0825) 872457.

PHONE-A-CONE
031-228 4578
Do you want a supplier of good quality wool?
Excellent service. Give us a try, you won't regret it.
4 ply Shetland 88 shades
4 ply Lambswool/Silk Knop 12 shades
2 ply Lambswool 22 shades
2 ply Cotton 50 shades
4 ply Acrylic 48 shades
Trade enquiries welcome
For our FREE Shade Card send a large SAE to:
SIMPLY SHETLAND (M.O. Dept)
9 West Port
Edinburgh EH1 2JA

UPPINGHAM YARNS (UK)

UPPINGHAM
OPEN 7 DAYS TO THE PUBLIC AND TRADE
9am to 5pm weekdays
(10 to 5 Sundays and holidays)
TELEPHONE: 0572 823747

BUS TRIPS to UPPINGHAM

Organisations, parties over 10 persons obtain 10% discount on retail price, with 2½% paid on total net purchases to organisation. Free coffee. Car park.
Large 2-storey warehouse racked out with all types of yarn, machine and hand, at industrial prices. Clearance lines.

OTHER BRANCH AT
SOUTH WALES
DINAM PARK AVENUE,
TON PENTRE,
RHONDDA
CF41 7AT
TEL: 0443 431500
OPEN MONDAY-SATURDAY

MAIL ORDER

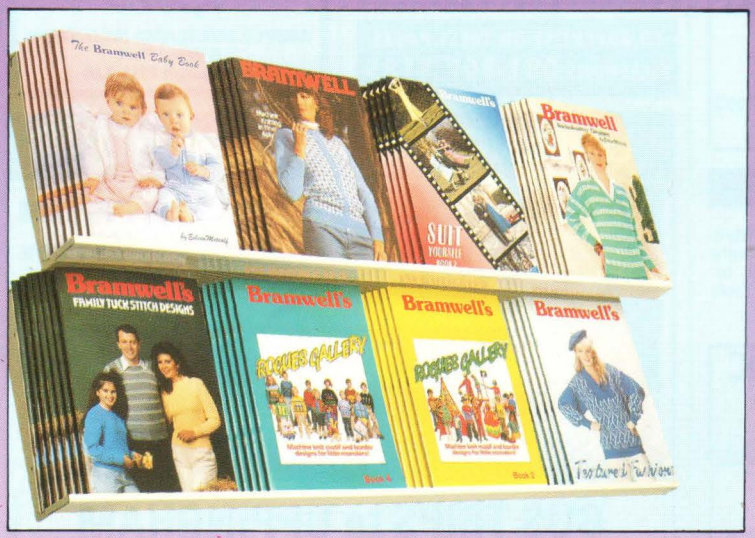
Please send me mail order brochure and details
NAME.....
ADDRESS.....
.....
.....
Send to: Uppingham Yarns (UK), Uppingham, Leics LE15 9QL (SAE please)
MKT

This statement does not constitute any part of an offer or a contract. All advertisements contained in this magazine have been accepted on the understanding that any description of goods, services etc are accurate and true. Whilst every effort is made to ensure that information given is correct and reliable, no responsibility can be accepted by the publisher nor any person in its employment nor any guarantee given in the case of any dispute or claim. Any goods or services supplied under any of the advertisements published are not the responsibility of Machine Knit Today. We will, however, investigate any complaints. No recommendation on the part of the publisher is to be implied. It is advisable to check prices at the time of ordering goods etc.

BRAMWELL

POPULAR WORLDWIDE FOR QUALITY YARNS

and....



PATTERN BOOKS

and....

JONES Tones **STRETCH FABRIC PAINTS AND ACCESSORIES**

and....

COLOUR MATCH BUTTONS

Bramwell
CHOICE · YARNS

For details of your local stockist, contact:–
F. W. Bramwell and Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, BB5 5TU. Tel: (0282) 779811 Fax: (0282) 779860

U.S.A. Sole Importer: Bramwell Yarns Inc., P.O. Box 8244, Midland, Texas 79708, U.S.A. Tel: 915 699 4037
Canadian Sole Importer: Westrade Sales Inc., 2711 No.3 Road, Richmond B.C. V6X 2B2, Canada. Tel: 604 270 8737
Australia East and South: Reynolds Bros., 53 Carlton Parade, Carlton 2218 Sydney N.S.W. Tel: 258-75020
Australia Western: Dormani Yarns, Perth. Tel: 09-367-5901
New Zealand: Conecraft, R.D. Dobson, Westland, South Island, New Zealand. Tel: 03 738 0009
Malta: Joseph Callus, 44, Lapsi Street, St. Julians STJ09, Malta. Tel: 356 696985
Italy: Argenziano Modesto, Corso XX Settembre, 14, 21052 Busto Arsizio, Varese, Italy. Tel: 03-315-05051
Nederlands Excl. Importer: M + M Nederland, Molendwarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712-71362
France: M + M BP31, 24170 Belvès. Tel: 53 29 36 04
Germany: M + M International, Postfach 1347 D-W-3078 Stolzenau. Tel: 05761-3282
Belgium: Contact M + M Nederland. Tel: 0031 5712 71362
Also represented in: **South Africa, Russia, Sweden, Finland, Hong Kong, Iceland, Channel Islands.**